PAPERS

OF THE

BRITISH SCHOOL AT ROME

VOL VII. No. 1 1914

PAPERS

OF THE

BRITISH SCHOOL AT ROME.

PAPERS OF THE BRITISH SCHOOL AT ROME
VOL. VII. NO. I.

DRAWINGS OF ANCIENT PAINTINGS IN ENGLISH COLLECTIONS.

BY THOMAS ASHBY, D.LITT., F.S.A.

LONDON: 1914

PRINTED FOR THE SUBSCRIBERS AND SOLD ON THEIR BEHALF BY

MACMILLAN & CO., LIMITED

LONDON

1914

LIST OF PLATES

(WITH THE PAGES OF THE TEXT IN WHICH REFERENCE IS MADE TO THEM).

PLATE		PAGE
I.	Topham Drawings (Eton College)—I. 24	9
II.	" " " " —I. 29, I. 30	11
III.	" " " " —I. 39, I. 40	12
IV.	" " " " —I. 68, I. 69	13, 14
V.	" " " " —II. 3, II. 18	15, 18
VI.	" " " " —II. 12	16
VII.	" " " " —II. 14, II. 15	17
VIII.	" " " " —II. 23, II. 29	20, 21
IX.	" " " " —II. 27, II. 49	21, 26
X.	" " " " —II. 37, 38, 39, 40	22
XI.	" " " " —II. 41, II. 42	24
XII.	" " " " —II. 62, II. 69	28, 29
XIII.	" " " " —II. 70	29
XIV.	" " " " —II. 71, II. 72	29, 30
XV.	" " " " —III. 1, III. 2	30
XVI.	" " " " —III. 15, IV. 3	32, 38
XVII.	" " " " —IV. 37, V. 47	40, 56
XVIII.	" " " " —IV. 39	40
XIX.	" " " " —IV. 86, IV. 95	46, 47
XX.	" " " " —V. 48, V. 50	56, 57
XXI.	Topham Drawings (Eton College)—VI. 2	57
XXII.	" " " " —VI. 3	58
XXIII.	" " " " —VII. 6, VII. 7	61
XXIV.	" " " " —VI. 5, VII. 10, VII. 11	59, 62

ADDENDA

P. 30, l. 15. This series of six paintings all occur together on one leaf of *Vat. Lat.* 3225 (Pl. I. of the facsimile, which forms Vol. I, of the *Codices e Vaticanis selecti, phototypice expressi*. They were omitted by Pietro Sante Bartoli in his *Antiquissimi Virgiliani codicis fragmenta et picturae*, but were reproduced by Mai, *Virgilii picturae antiquae ex codicibus Vaticanis*, Pl. II. He interprets the present painting (No. 4) as representing Dido with the youths standing round her throne (*Aen.* I. 594); but the original is so much damaged as to render a misunderstanding of the subject quite excusable.

P 58, l. 1. The original plate of this engraving is still preserved at the Regia Calcografia at Rome (No. 1247).

P. 58, l. 15. For the inscriptions see *C.I.L.* VI. 36613.

P. 62, l. 4. An engraving of this painting is published as the tailpiece to Bellori's *Forma Urbis* (the title of which, in the first edition of 1673, is *Fragmenta Vestigii Veteris Romae*) and as the title page to the 1750 edition of Bartoli's *Picturae Antiquae*. The plate is still preserved at the Regia Calcografia (No. 1147).

PAPERS OF THE BRITISH SCHOOL AT ROME
VOL. VII. No. 1.

DRAWINGS OF ANCIENT PAINTINGS IN ENGLISH COLLECTIONS.

BY THOMAS ASHBY, D.LITT., F.S.A.

INTRODUCTION.

THE subject of the present article is not altogether a new one. In 1895 Professor Lanciani published in the *Bullettino Comunale* (165–192) an article (cited as L.) under the title of *Picturae Antiquae Cryptarum Romanarum*, in which he dealt with the results of his examination of the collections at Windsor and Eton and of the Corsini MS. (158, i. 5 : *Inv.* 130102 *sqq.*) in Rome.

In 1909 the late Prof. R. Engelmann published his *Antike Bilder aus römischen Handschriften* (cited as *Eng.*), with a full description of the contents of the Corsini MS. (cited as *Cors.*), of two codices in the Vatican (*Capp.* 284, 285) of a codex in the possession of Mr. St. Clair Baddeley (cited as *Badd.*) and of Caylus' *Recueil de Peintures* (edition of 1757) ; a large number of photographic reproductions are added.

Finally in 1910 a posthumous article by the late Prof. Adolf Michaelis, with notes added by Prof. Petersen, appeared in the *Jahrbuch des Instituts* (101 *sqq.*). It bears the title *Das Grabmal der Nasonier*, but contains also a description of the drawings relative to ancient paintings in two volumes of the Windsor Castle Library (xiii. (Nettuno) and xix. (Vittoria)

of Michaelis' list in *Ancient Marbles in Great Britain*, p. 719: now respectively Vols. 196 and 175, Nos. 11123 *sqq.* and 9566 *sqq.* of the new Inventory of the drawings in the library).[1]

There are, however, other drawings which have not been dealt with. The most important of these are the two volumes at Holkham Hall (Michaelis, *op. cit.* 323) (cited as *Holk.*). I am indebted to the Earl of Leicester, not only for permission to examine these volumes in the library at Holkham, but for his kindness in allowing them to be sent to the Print Room at the British Museum, where I was able to compare them with the Eton drawings, which the Provost and Fellows of Eton College had been good enough to deposit there for the purpose. There are a few other drawings hitherto unnoticed—some duplicates of the important drawings of the Palatine frescoes in the Coleraine collection at Corpus Christi College, Oxford, and a book of sketches at Chatsworth (cited as *Chats.*); and at the Bibliothèque Doucet there is an edition of Caylus of 1783, which contains at the end a number of plates (34–55) which do not figure in the edition of 1757, on which Lanciani and Engelmann based their researches.

I have also re-examined with considerable care the collections of drawings at Eton and Windsor, and have been able to make a number of new identifications. Mr. Baddeley, too, was kind enough to show me the codex which he has acquired, and he also lent it to the British Historical Section of the Retrospective Exhibition (Mostra degli Stranieri) held in Rome in 1911.[2] Having spent a considerable amount of time over the work, I have thought it worth while to give a full catalogue of the Eton drawings as being by far the most numerous collection, with cross-references to other collections. Lists of the Holkham drawings, of the contents of Mr. Baddeley's volume, and of the Chatsworth collection, together with collations of Turnbull's *Ancient Painting* and Cameron's *Baths of the Romans*, will follow. For the Windsor drawings Prof. Michaelis' catalogue will for the present be a sufficient guide; though I intend before very long to publish a complete catalogue of the archaeological drawings in the Royal Library, which I have had in preparation for several years. Prof. Lanciani's article, in which the drawings are arranged according to the localities to which they belong, may be used as a topographical index.

[1] They are cited in the text as *Nett.* and *Vitt.*

[2] See *Papers* vi. p. 489.

The drawings are by no means all by one hand. Lanciani rightly attributes the Corsini codex to Gaetano Piccini on the strength of a note on p. 5 of it :—'*pavimento di musaici . . . disegnato da me Gaetano Piccini d'ordine del Sig^r^ Francesco de Ficoroni per darlo alla luce,*' and considers *Eton* i. to be by the same hand. Michaelis attributes to him also the drawings of the Tomb of the Nasonii in *Nett.* and I should be inclined to add the drawings in the Chatsworth volume and *Capp.* 284. As to the others, the coloured drawings in Mr. Baddeley's MS. are certainly the work of Pietro Sante Bartoli, who died in 1700. The Eton drawings, on the other hand, with the exception of those in Vol. I. are entirely by his son Francesco Bartoli (*ca.* 1675–*ca.* 1730), and so are the coloured drawings at Holkham, and some of those at Windsor, and also the finer of the two Capponi codices (No. 285, except ff. 51, 52) as well as the pencil sketches with colour notes in the Windsor and Holkham volumes.

Their archaeological value is somewhat various. As Michaelis has pointed out (*loc. cit.* 104), those of Piccini are more accurate than those of Pietro Sante Bartoli, though harder and of less technical excellence; but even they, when compared with the originals, seem to have but little value. Michaelis was not aware that Nos. 12, 21 (small portions), 32, 33 in Bartoli's publication of the Tomb of the Nasonii are still existing in the British Museum, in the corridor leading to the Gold Ornament Room of the Department of Greek and Roman Antiquities; and a comparison of them with the drawings in *Nett.* showed that, when the original paintings are still extant, the drawings may often be put on one side. Unfortunately, too, Francesco Bartoli's veracity is by no means above suspicion. A letter from Topham's agent, Francesco Ferando d'Imperiali, which I found in one of the volumes in the Eton College Library, shows that he cannot be trusted for colours, nor even for details, which he often varied arbitrarily for reasons of his own. The translation of this letter runs as follows :—

MOST ILLUSTRIOUS SIR,

In your esteemed letter of the 10th May last you inform me of the differences that you have found between the drawings of Milord Coke and your own, especially in the colours. I must explain the matter to you. When the ancient paintings copied by Bartoli were begun,

you know that there was a great difficulty—that Bartoli would not give out all (the knowledge) that he had, for fear that the drawings might be copied or engraved ; and all these difficulties were notified to you, and you promised solemnly that Bartoli should be safe, and that this misfortune should not happen to him. Then I, with Signor Meis, succeeded with great difficulty in persuading Bartoli to give out all his notes, and look them over when [1] he made the drawings, so that they might be made according to his notes, knowing, as did Signor Meis, from Bartoli himself, that he very rarely made drawings for other people which were similar to his notes for fear of the misfortune already mentioned. All the drawings he has made (for you) at any time have been checked with the notes he showed me, so that in my opinion and that of Signor Meis your collection is the most correct of any of the drawings that have come from Bartoli's hands. If he has to do drawings for others, the same thing will happen, for he never shows the notes, or if sometimes he is obliged to do so, they are in great confusion, and if I had not done business with him for a long time and had practice, I should certainly have been confused. This is all that I can tell you as to this difficulty, and Signor Meis is of the same opinion. As to the paintings found in my time, many are in existence and can be checked, and they are quite correct. I have waited to reply in order to be able to speak to Signor Meis about the matter.

I have received another favour from you of the 7th June last. Signor Bartoli is going on with the drawing of the Bacchanal of 18 figures. Nos. 8 and 14 of Villa Casali will be done by Sig. Batoni. As to the book of the Massimi, it will be difficult to copy it. I will not fail to take all the pains I can to obtain it. Only No. 17 of Bartoli's new list is lost, and there are no other notes from which it could be made : No. 16 of that list I have sent in the parcel No. 80, in the account it is marked 4 scudi (20 francs), the price agreed upon. I was wrong in my last letter as to Nos. 8 and 14 at Villa Casali. Your picture has been finished many days ago. I will send it when I have enough to make a sufficiently large parcel, and in my next letter I will tell you about its subject.

Rome, July 24th, 1730.

FRANCESCO FERANDO D'IMPERIALI.

I can speak positively in this matter, for in comparing the Eton and Holkham sets of drawings, I found considerable variations in details and colours—and, what was still worse, grave divergences on Francesco

[1] On the Topham drawings the localities are generally noted—not always correctly—but never on the Holkham drawings.

Bartoli's part in his finished work, from the original notes—the rough drawings in pencil, with notes of the colours to be inserted, a few of which are at Holkham, while others are in Vol. 175 (Nos. 9566 *sqq.*) at Windsor Castle. I imagine, from the letter, that those arbitrary variations were purposely introduced, in order that no one might be in the possession of a copy sufficiently correct to enable him to undertake a publication. The Bartolis themselves never entered upon this enterprise; and the only coloured reproductions of the drawings which have so far appeared are those published by Caylus after Bartoli's death. Nor are Francesco Bartoli's statements as to the locality to which the paintings belonged by any means always trustworthy. Thus, he attributes *Eton* III. 13 to the Villa of Hadrian, while we have the testimony of Piccini (*Cors.* II, 77) that it was a mosaic pavement found in the Vigna Moroni; and the mosaics of S. Costanza are stated to have been found on the Palatine.

The value of these drawings would thus, it is clear, be small, were the original paintings preserved in larger measure than at present. But, unluckily, little care has been taken of them. Comm. Boni's excavations on the Palatine have quite recently brought to light some of the finest specimens, and have shown us how inaccurate Francesco Bartoli's work is; but a number of the others which were found by the Farnese were ruthlessly destroyed (Lanciani, *Ruins and Excavations*, 166).[1] This has been the case in other parts of Rome also; and many of the paintings which are still extant are in a far less satisfactory state of preservation than they were when he saw them. The extent to which this latter class of drawings may be treated as still having archaeological value may be gauged by the use that is made of them by Dr. Weege in his article on the Golden House of Nero in *Jahrb. d. Inst.* 1913, 127 *sqq.* The pen and pencil sketches are naturally of far more value than the formal copies.

References have also been given to the great collections of engravings of these remains of ancient paintings which were published in the eighteenth century by Turnbull, Cameron, Mirri, Ponce, and others.

It has not been possible to reproduce more than a good selection of the original drawings, and if many more have been given than I had

[1] The small caryatid there alluded to is no doubt that from the House of Livia (Turnbull, 34; Naples Museum 8303; Jordan-Hülsen, *Topogr.* i. 3, 62, n. 62).

originally hoped would be possible, this is due to the liberality of the Governing Body of Eton College, and to the interest shown in the work by the Vice-Provost, Mr. F. W. Cornish, whose unfailing kindness during my frequent visits to Eton it is a pleasure to acknowledge here. I am also indebted to Mr. A. S. F. Gow, Fellow of Trinity College, Cambridge, who has added a large number of measurements and corrected many details in the descriptions by reference to the originals at Eton. Mrs. S. Arthur Strong has given me valuable help in the interpretation of many of the subjects represented; though from this point of view the present article does not pretend to be more than a preliminary study. Dr. Weege has in contemplation a general treatise on the painted decoration of Roman vaulting, in which a good number of the Eton drawings will probably be given. My intention has rather been to give an idea of the extent and value of the collections as archaeological material. The numerous photographs that have been taken at Eton and elsewhere will be bound up with a copy of the present Catalogue, and placed in the Library of the School, so as to be available to students. Taken in conjunction with the reproductions in Engelmann's work, they represent, I think, a not inconsiderable step towards the formation of a *corpus* of widely dispersed, and not easily accessible illustrations, which give us an image, somewhat feeble, it is true, of the fresco painting of the Roman Imperial period, in so far as it is not more vividly represented to us by actually existing remains. There is, I think, no reason to suppose that Francesco Bartoli positively invented designs of decorations which never existed, though it will be obvious that he has departed from the truth in representing invariably as complete paintings which must have been in a fragmentary state. For this purpose he appears to have used figures that had actually occurred in other designs (cf. *infra*, iii. 3 for an example).

In order to facilitate comparison between the duplicate drawings by Francesco Bartoli in different collections, the measurements (in millimetres) are added.

Drawings belonging to a set often have a separate numbering (*e.g.* the four sides of a room) especially in the Topham collection: this is repeated in brackets after the serial number.

PART I.—THE ETON DRAWINGS.

ETON I. (Bn. 4).

1. *Stanza sepolcrale scoperta nella Vigna Moroni.*

Exterior of a brick tomb: a facsimile is given by L. p. 188, who wrongly gives the number as 27.

The Vigna Moroni is situated on the right of the Via Appia, between the church of S. Cesareo and the Porta S. Sebastiano, opposite the Tomb of the Scipiones. A very large number of tombs (mostly columbaria) have been found there: Ficoroni excavated no fewer than ninety-two (*Bolla d'Oro*, 35), and others were discovered in 1790 (cf. *Mélanges de l'École Française* xxiii. (1903), 379: Lanciani, *Forma Urbis*, 46; *C.I.L.* vi. pp. 1040, 3430). Front wall 85 × 115.

The tomb shown in this and the following drawings (1–12) is not identical with any of those given in *Cors.*, and Lanciani's statement (p. 187) that the two series supplement one another is therefore correct.

2–5. *Pitture delle quattro facciate della sopra detta stanza.*

Drawings of details from each of the four sides of the tomb, shown —probably wrongly—in circles. Diam. 169.

2 (1). Satyr to left facing right playing with a goat to right, facing left, which rears up on its hind legs: tree in right background. Diam. 158.

3 (2). Youth seated on a rock to left, looking right: two poppies in his right hand: an urn in front of him. Diam. 158.

4 (3). A boy advances to left, holding a garland in his right hand, and two fillets (?) in his left. (Cf. *infra*, 19, 40) Diam. 157.

5 (4). A boy on the right incites two cocks to fight in the centre: a tree on the left. Diam. 169.

6–9. *Angoli della sopra detta stanza.*

Spandrils of the vault.

6 (1). Youthful bust crowned with vine leaves. 139 × 120.

7 (2). Bearded bust do. 139 × 170.

8 (4). Bearded do. (horned). 139 × 116.

9 (3). Youthful do. 137 × 116.

10. *Volta della sopra detta stanza.* Centre of the vault.

Design of foliage: a stag (the emblem of eternity) reclining to right in a circle in centre. 155 × 141.

11. *Pavimento della sopra detta stanza.*

Square mosaic pavement, defective on the right. Circle in centre, with Silenus reclining to the left, holding a patera in his right hand: round the circle are vine leaves and grapes. 154 × 142.

12. *Urnetta sepolchra(le) di un ragazzo posta in un cantone della sopra detta stanza.*

Painting in the lunette of a niche.

A draped figure with a rod in the right hand and a garland in the left, advances from left to right: in the centre are two Cupids joining hands: in the background are flowers. 165 × 124.

13. *Nella vigna Moroni.*

Cupid in circle, holding a basket of flowers and facing to the right.

This is identical with the left-hand figure of *Cors.* 65 (*Eng.* v. 6), but probably belongs to the same group as *infra*, 15, and *Capp.* 284, 33, 41. Diam. 143.

14. *Nella Vigna Moroni.*

An arcosolium; over the niche two winged Cupids approach one another, hovering, and each holding a flower in his outstretched hand. 233 × 145.

15. *Nella vigna Moroni.*

Cupid seated on a rock, holding a bag full of flowers, and facing to the left, in a circle. Diam. 143.

A pair to *supra*, 13.

16. *Volta nella vigna Moroni.*

A circular drawing: Pegasus in the centre facing to the right = *Cors.* 41 (*Eng.* iv. 1). Diam. 157.

17. *Volta nella vigna Moroni.*

Square lines of foliage intersect diagonally in the centre: a winged female figure in each of the four triangles round the centre. 138 × 136.

18. *Nella Vigna Moroni.*

Wall of a columbarium: a door with a brick arch in the centre: on each side of it a niche for urns, and above it three more niches with two

urns in each. Above it is a frieze, showing a landscape, with a man sitting fishing in the centre. The design has some elements in common with *Eton* II. 12, etc., but is different from them. In the right background is a small temple with a column at each angle: on the left is a column with an urn upon it, then a temple with four columns and a statue in the entrance, and to the left a circular shrine with two cypresses behind it.

167 × 137.

19. *Nella Vigna Moroni.*

Silenus seated in the centre in front of a frame from which hang four fillets (?); to the left is a goat. Cf. *infra* 40: *Capp.* 284. 63, 81.

122 × 150.

20. *Nella Vigna Moroni.*

Mosaic: half figure of a youthful Diana with a crescent on her head and locks falling over her shoulders, shown in a circle: foliage on each side. Diam. 152.

21. *Mosaico nella Vigna Moroni.*

Silenus riding on a panther going to the left, supported by a youth =*Capp.* 284.97. 122 × 147.

22. *Pavimento di Musaico ritrouato nella Vigna de RR. PP. Gesuiti di S. Stefano Rotondo.*

Nile scene in circle: a man rowing a boat to right: to the left is a duck: in the foreground is a crocodile on the river-bank: in the background is the other bank, on which a date-palm grows. Cf. L. 173.

Diam. 185.

23. = *infra* iii. 13, *q.v.*

24. *Cammera sepolcrale ritrouata nella Vigna de RR. PP. Gesuiti a S. Stefano Rotondo.* Plate I.

A. Pozzo p(er) fare i bagni [one of the wells so often found in or near tombs].

Longhezza di detta stanza p(al)mi 20: *Larghezza p(al)mi* 18: *Altezza p(al)mi* 30. (*i.e.* 4·45 m. by 4·01 m. by 6·70 m., or 14 feet 10 inches by 13 feet 4 inches by 22 feet 4 inches.)

This drawing (which is not noticed by Lanciani) represents the exterior and interior of a columbarium built in brickwork in the vineyard of the Jesuits near S. Stefano Rotondo, *i.e.* in what are now the grounds

of the Hospital of the English Nursing Sisters of the Little Company of Mary. The tomb was probably situated at the south-western extremity of the property, close to the Via della Navicella, the modern representative of the ancient road which passed through the Porta Querquetulana (?) of the Servian wall. This gate would naturally have been situated at the top of the descent, so that the tomb would have been on the slope. Cf. Hülsen in *Diss. Acc. Pont. Arch.* ix. (1907), 410.

The tomb was a columbarium : in the centre of the wall is shown facing us a female figure holding a scarf over her head with both hands, which is very like *Cors.* 69 (*Eng.* vi. i), the only difference being that there the head is slightly turned to the left, while in *Eton* ii. 47 it is turned to the right. The locality as given in *Cors.* too is identical. *Pittura discouerta l'anno* 1706, *tra li castri pellegrini, e le Piscine pubbliche oggi appresso il Sig^r Conte L. F. General Marsigli,* and it is extremely probable that the whole group *Cors.* 61–69 (*Eng.* v. 5–vi. 3) should be referred to this tomb (cf. *infra,* 28), though they must belong to the other walls which are not seen in this drawing. Below the female figure is an arcosolium, in the lunette of which are three ducks. The mosaic pavement is shown in further detail *infra,* 26. 219 × 167.

25. *Camera sepolcrale discouerta l'anno* 1706 *nella vigna dei SS^ri Moroni auanti di uscire della Porta Appia.* Interior of a columbarium in the Vigna Moroni = *Cors.* 71 (*Eng.* vi. 4). 166 × 180.

26. *Pavimento di Musaico della sopra detta stanza* (No. 24).

A centaur to the left in the central circle : in the spaces between the circle and the square border a stag and three birds : in the angles flowers. 140 × 134.

27. *Facciata del ingresso della sopra detta stanza.*

Elevation of the interior of the entrance wall of the tomb No. 24. The door is to the left : by it is an arcosolium with a bird in the lunette and a stag over it : above are two rows of niches for urns and above them two busts with foliage. 181 × 120.

28. *Appresso il General Marsigli* = *Capp.* 284. 55.

The drawing shows the right half of *Cors.* 61 (*Eng.* v. 5).

Two figures in a boat : the one in the stern has the right hand on the gunwale, where a garland hangs : the other (nude) hauls up a net.

Scattered flowers in ground. In *Cors.* there is another boat to the left, with two Erotes in it, and the whole is surrounded by foliage.

As *Eng.* informs us, General Marsigli, who was caricatured by Pier Leone Ghezzi (*Cod. Vat. Ottob.* 3115, f. 56) was the founder of the Istituto di Bologna (De Brosses, *Lettres familières* ii. p. 219). 104 × 130.

29. *Nella Vigna de R.R. P.P. Gesuiti alla Nauicella.* **Plate II.**

The locality is the same as before, the reference being to the church of S. Maria della Navicella, to the west of S. Stefano Rotondo, but the circular mosaic here shown, representing a hippopotamus under a palm tree, belongs probably to a different tomb. Diam. 144.

30. *Nella Vigna de R.R. P.P. Gesuiti alla Nauicella.* **Plate II.**

Circular mosaic: an ibis (?) and three snails. Diam. 155.

N.B.—From No. 31 onwards no localities are indicated.

31. (1). Circular mosaic: in the central circle is a bust of the Sun with pointed rays: round it are four busts crowned with flowers, alternating with four birds with vine tendrils intertwined. It resembles slightly the centre of *infra* iii. 20, but cannot be identified with it. Nor is it, as *L.* 173 thought, the same as *Cors.* 5 (*Eng.* i. 2). Diam. 183.

32–34 seem to belong to the same set; but 37 is quite extraneous.

32 (2). Circular mosaic (?)

A hippopotamus to left: a hyena (?) to right: a crocodile below. It is wrongly cited by *L.* 173 as f. 33 and connected with *supra* 29, 30. Cf. *Capp.* 284. 53, 57, which show the same animals, but differently disposed, and must go back to the same original. For the subject compare *App.*[1] 10 (which was found in the Baths of Constantine in 1710).

Diam. 166.

33 (3). Circular mosaic (?)

An architectural scene: in the centre a small prostyle temple surrounded by a low crenelated wall, with a high tower near each end, and a tree beyond each of them. In the left foreground is a square tower on the shore of a river or sea. Diam. 191.

[1] The reference is to the *Appendix Veterum Musivorum et Picturarum* added to the 1750 edition of Bartoli's *Picturae Antiquae* (which itself is cited as *Pict. Ant.*).

34 (4). Circular mosaic.

An architectural scene: in the centre a domed shrine (?), on the left an obelisk, on the right a small Ionic temple with two columns.

Diam. 170.

35 (5). Circular mosaic.

A Satyr to left, holding pipes in his left hand: he has goat's legs. There are flowers in the background. Diam. 172.

36 (6). Drunken Silenus on an ass moving to left, supported by a horned Satyr. Diam. 193.

37 (7). = *infra*, iv. 39. 8 (*q.v.*).

38 (8). Side of a columbarium.

In the lunette of the arcosolium is a man fishing on the left bank of a river: on the right bank is a small temple, to the right of which is a pillar with a large dolium on the top of it. In an upper niche are three urns, and in the lunette a winged female figure in a circle going to the left. Above are garlands, from which hang fillets. 215 × 175.

Plate III. 39 (9). Side of the same (?) columbarium.

Below is the plinth (?) with four pairs of ridge tiles placed converging: the purpose of the arrangement is uncertain: above are three ducks, and above them a hovering winged figure of Victory: on each side of and above her are niches for urns. 215 × 180.

Plate III. 40 (10). Side of a columbarium.

In the floor of the arcosolium are eleven urns: in the lunette sits a boy on a chair facing to the right with a frame in front of him, from which hang five oblong fillets; cf. *supra*, 4, 19, *Pict. Ant.* 14, and tail piece to *App.* p. 107. 220 × 175.

41. = *infra* iv. 70, *q.v.* 159 × 253.

42. Sacrificial scene: to left a square altar with a fire burning on it; behind this is a male figure blowing a double pipe: two female figures advance from the right: the front one pours a libation from a patera in her right hand, a house-shaped incense box is in her left: she is fully draped, in a yellow brown robe with a crimson mantle, and wears a *stephane*: behind her is an attendant with bare arms, carrying a basket of flowers on her head. On the extreme right is a tree. It is very likely a panel from *infra*, iv. 39, *q.v.* 223 × 179.

43. To the left is a tree: then comes a female figure, standing to the right and holding a vase with a miniature pyramid in it: below her is a female figure reclining against a cippus: on the right is a male figure, turned to the left, crowned with flowers, and holding a basket of fruit in his left hand: he is nude except for some drapery which falls from his left shoulder. 258 × 198.

Holk. i. 35: *Chats.* 2: *Capp.* 284. 12: *Coleraine* viii. 62 (*Cortile Mazzarini l'anno* 1709). No doubt another panel from iv. 39, *q.v.*

App. 10, 13, 15. Cf. also *infra*, ii. 16.

44 (1). Youth standing to left, on foliage: his drapery hangs from his left shoulder across his body: his right forearm is uplifted, his left arm is by his side, and holds a sprig of olive. No doubt connected with iv. 39, *q.v.* 190 × 125.

45 (2)–55 (12). Draped female figures in circles with pointed wings, hovering.

56 (1). Female figure in circle standing, holding a censer. Diam. 165.

57 (2). Female figure in circle standing, holding a torch in one hand, a dish in the other. Diam. 168.

58 (3)–67 (12). Draped female figures in circles with butterflies' wings, hovering.

64–66. *Chats.* 52, 49.

Whether these really belong to the Vigna Moroni as *L.* believes (p. 187) is quite doubtful.

68. *Pictura antiqua in pinacotheca Cl. Richardi Meade M.D. asservata.* Plate IV.

Aesculapius seated on a chair on the right, facing to the left: in his left hand he holds the staff with the serpent twined round it, in his right hand an object of an uncertain nature. His legs are covered by his drapery. From the left two draped female figures advance with offerings; the front one holds a small vase in her right hand and a flower in her left: the other holds her drapery with her right hand and a vase in her left.

Museum Meadianum, p. 241.

Cf. Michaelis *Anc. Marbles*, p. 49 n. 127. 260 × 175.

Plate IV. 69. *Pictura antiqua penes Thomam comitem de Pembroke.*

A group of seven divinities. To the left is Minerva with helmet and spear; then Hercules, with the lionskin and club; then Diana with three arrows; then Apollo with bow and arrow; then Ceres with a staff and ears of corn (other ears are in a basket by her); then Vertumnus, crowned with vine-leaves, with a basket of flowers in each hand; and to the right Terra Mater (?) reclining.

Cf. Kennedy, *A Description of the Curiosities in Wilton House* (1769), p. 70. 'An antique picture from the Temple of Juno.[1] Juno is sitting by a temple: Pallas, Hercules, Diana, Ceres, Apollo, and Vertumnus are coming to her, with their Symbols in their Hands.' Michaelis *Anc. Marbles*, p. 713, No. 207, says that it is 'completely smudged over and covered with modern inscriptions: it can hardly be made out whether there are any antique remains underneath this covering.' 270 × 130.

70. *Deest.*

ETON II. (Bn. 5).

1 (2). *E balneis Titi in Palatio Massimi.*

So-called 'Coriolanus' in the Golden House of Nero: Weege, *Jahrb.* 1913, 218 *sqq.* considers that the picture represents Hector and Andromache (223 *sqq.*), but Robert (*Hermes* xlix. 159) returns to the theory of Engelmann (p. iii), which Weege expressly rejects, that it represents Ciris (*i.e.* Scylla) and Minos. The colours are incorrect, and the legend shows that the drawing is taken, not from the painting itself, but from *Badd.* 96. Cf. also *Capp.* 285, 2 (*Eng.* T. xvi. 2), 51 (*Eng.* T. xxiii. 5), Windsor (*a*) *Nett.* 148 (*Inv.* 11392), (*b*) *Vitt.* 14 (*Inv.* 9573), (*c*) Vol. 194, f. 22 (*Inv.* 11053),[2] *Holk.* i. 14, *Coleraine*, viii. 18. *Bartoli, Pict. Ant.* 1. *Mirri*, 58 (centre). *Ponce*, 57 (centre). Cf. *infra*, 20. 292 × 203.

2 (7). *E Palatio Titi.* Mosaic of man and crocodile. Cors. 139 (*Eng.* T. xiii. 1). *Mosaico antico di pietre naturali dure nel museo Massimi.* It is No. 6 of the list of mosaics in Palazzo Massimi given by *Eng.* p. xxvi. Cf. also Windsor *Vitt.* 99 (101, now *Inv.* 9681); *Nett.* 155b (*Inv.* 11404);

[1] At Praeneste, as Michaelis was told; but no such temple is known to have existed there.

[2] Weege does not mention that this and the other drawings in vol. 194 are by Giuseppe Mannocchi: some of them bear the date 1773.

Holk. i. 30. It is now in Madrid (cf. Hübner *Ant. Bildw.* p. 198, No. 405; now *Mus. Arqueológico* No. 3606).[1]

For the building from which this and several other mosaics and paintings came (*infra* 3, 12, 13, 70, 71), cf. *Caylus* 1 (*Eng.* T. xxiv. 1); *Lanc.* 174; *Eton, Mahog.* 2; *Cors.* 147. It does not seem to have formed part of the main building of the Golden House, but to have been a subsidiary edifice. 171 square.

3. Painting: Nereids and Cupids riding sea-monsters. On the right Nereid on a sea-stag, on the left a Nereid on a sea-cow: both have halos. *Franco Bartoli F. Mostri marini con Ninfe del palazzo di Tito. Capp.* 285. 17 (*Eng.* T. xviii. 2). 161 × 360. Plate V.

4 (8, 12 on front). Mosaic: harbour with ships. '*In ecclesia Sanctae Mariae trans Tiberim.*' It still exists in the sacristy. The Eton drawing represents the fisherman in the left-hand boat as hauling up a net: his dress is blue. In the lowest boat the seated figure is in blue, the standing figure in red: the latter is *not* hauling up a net.

Cors. 131 (*Eng.* T. xii. 1), *L.* 189 *fin.* Windsor *Inv.* 12077. Ciampini *Vet. Mon.* i. 32. 2 (reversed). *Capp.* 284. 85, 86. 263 × 209.

5 (14 on front). Painting. Hercules (?) and a sleeping nymph. '*Del Palazzo di Tito.*' *Capp.* 285. 1 (*Eng.* T. xvi. 1).

It is really the group on the right of Bartoli *Ant. Sep.* 19 (Villa Corsini). Cf. Windsor, *Vitt.* 76 (78) (=Inv. 9563).

Engelmann (*Arch. Értes.* 1908, p. 242) conjectures that it is really a representation of Zeus (under the form of a Satyr) and Antiope; and in Bartoli's drawing at Windsor and in his engraving, as a fact, the representation is clearly of a Satyr. 131 × 155.

6. Painting. Warrior with shield holding a horse: two attendants. '*Del Palazzo di Tito.*' Cf. *Capp.* 285. 16 (*Eng.* T. xviii. 4), which shows an additional attendant to the left.

The man to the right of the horse has a green chlamys in both *Eton* and *Capp.*: the man with the horse wears yellow, and the man to the left red. 147 × 146.

[1] With other mosaics, to be described below, it was given by Charles III. to the Biblioteca Nacional in 1787, and has the number 195 worked into the field, corresponding to its earlier collocation there.

7–10. Paintings: all '*del Palazzo di Tito.*'

7. Youth hovering in the air, to right, with a garland of leaves in his hair, and fruit in his left hand. His drapery is yellow above, red below.

Cors. 75 (*Eng.* T. vii. 1). *Holk.* i. 2 (attitude and colours differ). 173 diam.

8. Male figure hovering, holding a rectangular object in his left hand.

Cors. 151 (*Eng.* T. xiii. 4). *Pittura antica delle Terme di Tito Vespasiano nel Museo Massimi* (not shown in a circle), *Holk.* i. 6. 159 diam.

9. Male winged figure hovers to right: pedum in right, cloak over left arm and flying behind: dish in left hand. 170 diam.

10. Male figure to left with red drapery holding with his left hand the right hand of a dancing girl with yellow drapery (Hesione and Heracles?). *Capp.* 285. 24 (*Eng.* T. xix. 6).

Holk. ii. 43. Pen sketch numbered 88 (with colour notes, which in this instance have been accurately followed). Cf. *infra*, iv. 81, *Caylus* xvi. (*Eng.* T. xxvi. 5). 165 diam.

11. Painting. Youth seated with *pedum*, turning towards a woman standing to his left. '*Del Palazzo di Tito.*'

Capp. 285. 8 (*Eng.* T. xvii. 2)—the *pedum* is more slanting here. 132 × 143.

Plate VI. 12. Painting. View of a temple and other buildings. On the left in the foreground is a bridge leading to a rectangular temple on the right, with two statues in front of it: on the left is a rectangular extension of it. By the bridge sits a fisherman: two figures stand on the near side of it, and two on the far side: in the left background is a round temple with a disk on the top of the dome and six Ionic columns in the façade, with a cypress on each side of it, and a female statue to the right in front of it. '*Bartoli f. un paese del Palazzo di Tito.*'

Cf. *infra*, 69, 70, which are similar and come from the same place: also 48, 72.

None of these is identical with *Holk.* i. 60; *Capp.* 284. 17; *Coleraine*, viii. 61; (*Pittura antica ritrouata nel Cortile del Palazzo Mazzarini l'anno* 1709); D'Agincourt, *Hist. de l'Art.* V. Pl. iv. 6 (Matz-Duhn, *Ant. Bildw.*

i. p. 241). *App.* 15, *Turnb.* 35 (from the *Thermae Constantini*, still preserved in Palazzo Rospigliosi). The frieze of *Eton* i. 18 is not identical with any of this series. For the locality of the discovery cf. *Eton* iii. 27. 251 × 145.

13. Painting. A Priapus herm and other objects, including an altar to right: two Erotes approach from left. '*Del Palazzo di Tito.*' There is a wall in the background. On front *Franc° Bartoli F.*

Capp. 285. 6 (*Eng.* T. xvi. 6); *Vitt.* 97 (99) (*Inv.* 9677) No. 1. (here there is only one Eros). 135 × 160.

14 (13). Mosaic. Two gladiatorial scenes:— Plate VII.

(*a*) A man lies bleeding to right: two attendants to left.

(*b*) Two men fighting, each with a shield: an umpire on each side. '*Del Palazzo di Tito.*'

Holk. i. 61. It is really a mosaic formerly in the Massimi collection (*Eng.* p. xxvi No. 5) now in Madrid (formerly Bibl. Nac. 196, Hübner *op. cit.* No. 399, now *Mus. Arq.* No. 3601), though drawn as a painting. See *infra*, 17. The inscriptions are omitted in the Eton and Holkham drawings: they are as follows:—

(*a*) (Above) *haec videmus Symmachi homo felix.* The two *lanistae* bear the names of *Neco* and *Habilis*: while the fallen gladiator is called *Maternus* and has the θ denoting his death.

(*b*) *quibus pugnantibus Symmachus ferrum misit.* The gladiator on the left bears the name *Maternus* (again with the θ), and he on the right *Habilis*. See Winckelmann, *Mon. Ined.* 198: *C.I.L.* vi. 10205*b*.

201 × 164.

15. Painting (?). Athena in centre: to the left Fortune (?) with cornucopiae: to the right a female figure with a crown in her left hand. '*Del Palazzo di Tito.*' Plate VII. 168 × 145.

16. Painting. To the left a female figure crowned with olive stands towards the right, holding a tambourine (?): below her a woman reclines, with an object of an uncertain nature under her right elbow and a vitta in her left hand: to the right is a flower-crowned youthful Bacchus (?) with a red cloak and a thyrsus in his left hand. '*Del Palazzo di Tito.*' The resemblance to *Eton* i. 43 is so close that we must, it seems

to me, suppose a common original, much misunderstood by one or both artists: cf. *Holk.* i. 35. If this is so, it really belongs to the Baths of Constantine: cf. on iv. 39. 176 × 152.

17. Mosaic. Fight between a *secutor* and a *retiarius*, in two scenes. Both were found in the 'orto del Carciofolo[1] on the left of the Via Appia just before the Villa Mattei (Jordan-Hülsen, *Topogr.* i. 3 p. 206 n. 17: Lanciani, *Forma Urbis*, 35) in 1670: and these two mosaics passed into the Massimi collection (*Eng.* p. xxv. No. 2). '*Del Palazzo di Tito*' (wrongly). Caylus 31 (*Eng.* T. xxix. i.): '*Altra copia di musaico trovato nel orto detto del carciofalo.*' *Vitt.* 89*a* (*Inv.* 9668). Winckelmann (*Mon. Ined.* 197) has copied *Vitt.*; but from what source he obtained *ib.* 198, of which I know no drawing except *supra* No. 14, I do not know. *Holk.* i. 50.

The two inscriptions *Astianax vicit Kalendio* and *Astianax Kalendio θ* (*θάνατος*) are omitted in the Eton and Holkham drawings.

Now in Madrid (formerly *Bibl. Nac.* 194: Hübner No. 400: now *Mus. Arq.* No. 3600): *C.I.L.* vi. 10205*a*, 33979. 201 × 165.

Plate V. 18. Painting. Rape of Europa—two women standing to right, one crouching with a basket of flowers in centre under Europa and the bull: three to left (one seated) under a tree. All these figures are represented on the shore, while the bull canters off to the right over the sea with Europa on his back: her scarf is held over her head with both hands. '*Del Palazzo di Tito.*'

Not Turnbull 8 (which is a mosaic in Palazzo Barberini), *App.* 12. Cf. Jahn, *Wien. Denkschr.* 1870, 1–54. 189 × 297.

[1] Bartoli *mem.* 13 apud Fea *Misc.* i. p. 225. 'In tempo di Clemente X. (1670–6) fu cavato nell' orto contiguo a quello de Mattei incontro la Marrana, doue si purificano le lane, e vi furono ritrovate vestigia di molte stufe [*i.e.* hypocausts]: una tra le altre con bellissimo pavimento di musaico tutti figurato [cf. *Vitt.* 89, 90 (*Inv.* 9666, 9667): *Nett.* 151*b* (*Inv.* 11397): Bartoli *Pict. Ant.* 19 = *Caylus* 32 (*Eng.* T. xxix. 2): *App.* 1)] e tra le altre cose due tegoloni di musaico, quali ebbe il cardinale Massimo.'

The legend to *Vitt.* 89, 90 (see Michaelis, *Jahrb.* 1910, 120) gives further particulars. The room was 30 palms (6·67 metres) square, and was paved with the large mosaic (*App.* 1), which seems from the drawings in *Vitt.* and *Nett.* to have been patched in places with rough pieces of marble, on two of which are shown fragments of inscriptions——D·I·M· and SVRAM. In the centre was an outlet for water, and the pavement was supported upon a hypocaust: while numerous lead water-pipes were found round about. The two mosaics with gladiatorial scenes were inserted as panels in the walls.

19. Painting. Mithras slaying a bull: a dadophoros to left, reclining river-god right foreground: chariot of Sun right background. '*Del Palazzo di Tito.*' *Nett.* 156 (*Inv.* 11405); *Holk.* ii. 36 (pencil). '*Pittura antica scoperta li 22 genaro 1668 uicino il coliseo.*' Turnbull 9. Cf. Lanciani, 179 *init.*

Omitted by Michaelis, who (in his MS. notes) considered it a modern composition. The river-god does not occur in *Nett.* and there the bird is over Mithras. The fact that two other drawings of it exist (while a third was, according to Turnbull's text (p. 176), among the drawings on vellum which passed from the Massimi collection into the hands of Dr. Mead[1] and served as the original of his engravings) one of which is one of the original pencil sketches, seems to me to demonstrate its genuineness. 169×259.

20 (16). Painting. Youth stands to left: to right two female figures of whom one kneels, offering a basket of fruit with a serpent in it, the other, standing, holds a jug in her left hand. '*Del Palazzo di Tito.*' *Capp.* 285. 27 (*Eng.* T. xx. 2). 179×145.

21. Painting. Amphitrite on a chariot drawn by two sea-monsters: a Cupid with torch above to right. '*Del Palazzo di Tito.*' On front *Franco Bartoli.*

Capp. 285. 4 (*Eng.* T. xvi. 4).

No traces of this have been found in the 'Coriolanus' room. Cf. *infra,* No. 25. 155×179

22. Painting. Aphrodite swimming (both feet in the water) with numerous putti round her: on the shore in the foreground are other putti.

Franco Bartoli. '*Del Palazzo di Tito.*'

Caylus 25 (*Eng.* T. xxviii. 1): *Pittura anticha della mede(si)ma stanza sotterranea a S. Gregorio nel Monte Celio.*

Nett. 149 (*Inv.* 11394) with the right leg out of the water. *Holk.* ii. 7. *App.* 7 *a.* (*Domus Titi*): cf. 4. Benndorf *Ath. Mitt.* i. (1876), T. ii. p. 64. Rostowzew in *Archiv f. Religionswissenschaft,* x. 560 *sqq.* Amelung *Atti Acc. Rom. Arch.* ser. ii. vol. x. i. p. 204 (who publishes a similar scene from the Roman house under the church of SS. Giovanni e

[1] Cf. *Papers* vi. p. 491.

Paolo). Lanciani 174 (Vigna Guglielmini on the Clivus Scauri). Bartoli (*App.* and here) is therefore wrong, though Michaelis follows him without question. Cf. also iii. 28 for the ceiling, of which the following Nos. (22–24) are the lunettes. It must be from a tomb just outside the Porta Capena on the left (?) : see Lanciani, *Forma Urbis*, 35. 312 × 157.

Plate VIII. 23. Painting.

Two female figures on a rock, one with a garland, the other with a patera, in the uplifted right hand, the other hand of each resting on the ground. On the sea are two boats, and in the foreground a boy swimming. *'Del Palazzo di Tito.'* 312 × 154.

This scene has not been engraved.

24. Painting. Erotes in boats : Aphrodite or a youth (?) and a woman seated on a rock in the centre.

'Del Palazzo di Tito.' Capp. 285. 32 (*Eng.* T. xxi. 3) : *Caylus* xxiv. (*Eng.* xxvii. 6) ; (*Pittura Anticha nella facciata principale della stanza sotterranea nel orto delli frati di San Gregorio al Monte Celio*). *Nett.* 150 (*Inv.* 11395) ; 145 (*Inv.* 11389) is a detail sketch in pencil of the boat on the left below. *Holk.* ii. 60. *App.* 7 *b.* 312 × 154.

25. Painting. Amphitrite in biga facing to left : a Triton in front of her. Robert (*Hermes cit.*) considers that there were originally two Tritons, and that Poseidon sat by Amphitrite's side : the state of the fresco, however, was so bad that the draughtsmen were unable to recognise their presence, and so omitted them entirely. *'Fran(ces)co Bartoli F. Del Palazzo di Tito.'*

Vitt. 20 a (*Inv.* 9581). *App.* 5. 162 × 149.

Centre of the vault of the 'Coriolanus' room of the Domus Aurea (Weege, *Jahrb.* p. 227 *sqq.* fig. 72).

26. Arabesque : at each end a winged male Centaur springing from a flower, and a Cupid behind him : dark maroon ground. *Franco Bartoli 'Un ornamento del Palazzo di Tito.'*

Holk. ii. 59 (pen) (*ornamenti che tramezzano le vittorie delle amazzoni li uni fatti di coloretti altri di chiarooscuro*), cf. *ib.* 57 (=Caylus 15 (*Eng.* T. xxvi. 3) *scoperte l'anno* 1684 *nelle Terme di Tito.* Caylus adds *uicino le sette sale*). Lanciani wrongly calls this 26 *bis*, and from this point his numbering is one short. 248 × 120.

27. Painting—whole wall. Plate IX.

In centre below an Apollo, nude, a long arrow in right, phorminx in left. A little yellow drapery hangs by his side. Four red Ionic columns —then two standing female figures. Above a hovering female figure in the centre: at each side a female figure holding a bow with fluttering drapery: that on the right red, on the left yellow. '*Del Palazzo di Tito.*'

The corresponding wall will be found in *Holk.* ii. 13. 256 × 182.

28. Painting. Paris and Helen. Helen seated on the right facing to the left, with an attendant behind her: in front of her stand Paris and Eros. '*Bartoli Palazzo di Tito.*' *Capp.* 285. 10 (*Eng.* T. xvii. 6), copied by Winckelmann, *Mon. Ined.* 114. 167 × 144.

29. Painting. Youth and water-nymph sitting among bulrushes on a rock: the nymph holds up a bulrush in her left hand: she has yellow drapery and the youth red drapery, over the lower limbs. '*Del Palazzo di Tito.*' Plate VIII. 210 × 185.

30. Painting. A youth holds a palm in his right hand, and leads a horse with his left: the rider has mostly disappeared. '*Bartoli, Palazzo di Tito.*' *Capp.* 285. 11 (*Eng.* T. xvii. 5). 171 – 137.

31. Painting. Two female figures to left: one standing, with green drapery and holding a chaplet in her left, her right hand resting on the shoulder of a seated companion with red drapery over her legs. To the right is a victorious charioteer with a palm in the right hand, a yellow robe, and red chlamys. The sandals are strapped high round the legs. '*Bartoli Palazzo di Tito.*' Cf. *Holk.* i. 31 (not identical) for subject. 200 × 165.

32. Painting. Two women with flowers go to the left: between them walks a putto with a garland. The woman on the left has a tambourine in her right hand, a green scarf, a white robe with red over the lower part of the body: the left hand with flowers is held to her head. The putto has red drapery. The other woman has a plate of fruit in her right hand, a yellow scarf, a blue cloak, and a green skirt below. '*Bartoli Palazzo di Tito.*' *Capp.* 285. 30 (*Eng.* T. xx. 6). 170 × 154.

33. Oedipus and the Sphinx. Oedipus sits below a rock, to the right, on which is the Sphinx: he is draped in red: to the left a youth in a green robe with a pedum in the right hand runs away. '*Bartoli Palazzo di Tito.*' *Capp.* 285. 31 (*Eng.* T. xxi. 1). 182×175.

Not identical with *Holk.* i. 27, which = Bart. *Nason.* 19.

34. Painting. The three Fates and Tellus (?). Tellus, draped in yellow and white, reclines in the foreground: one of the Fates, in red over blue, with diadem and sceptre, is seated in the centre: the other two stand on each side of her, the one in yellow-brown over white, the other in green over red. *Bartoli nella 'Libreria del Cardinale Albani.' Capp.* 285. 36 (*Eng.* T. xxi. 4). 170×135.

35–40. Mosaics. *Bartoli 'Palazzo di Tito,'* numbered i.–vi.

Another drawing belonging to the set is *Nett.* 154*a* (*Inv.* 11400) repeated in *Holk.* ii. 75, and *Cors.* 165 (*Eng.* T. xiv. 5). This mosaic is now in Madrid (*Bibl. Nac.* 191, *Hübner*, No. 401; *Mus. Arq.* 3605). All these three, as well as No. 38, were in the Massimi collection (*Eng.* p. xxv. Nos. 1, 3, 4, 7). For the explanation of the use of these amphorae in the circus for watering the sand see Helbig, *Führer*, i.[3], p. 220. Lanciani 170 is wrong in saying that *Nett.* and *Vitt.* fix the date of the discovery as 1670, and in referring these mosaics to the Orto del Carciofolo: there are no inscriptions or legends on the drawings in either case.

35 (i). Quadriga to left with two figures in it. *Vitt.* 86*b* (*Inv.* 9665); *Nett.* 154*c* (*Inv.* 11402); *Holk.* i. 37; *App.* 9*a*. Now in Madrid (*Bibl. Nac.* 199; Hübner, No. 403; *Mus. Arq.* No. 365). 179×190.

36 (ii). Quadriga full face. *Vitt.* 86*a* (*Inv.* 9664). *App.* 9*b* (*Picturae antiquae in aedibus Marchionis de Maximis*). Now in Madrid (*Bibl. Nac.* 197; Hübner, No. 402; *Mus. Arq.* No. 363). 181×190.

Plate X. 37–40. This group of drawings probably refers to a single pavement, which was discovered on the right of the Via Appia near Domine quo vadis in January, 1720, according to Montfaucon (*MS. Paris*, 1293, f. 158; cf. Bianchini, *Cod. Veron.* 348, ff. 71, 79, who gives the inscription of T. Flavius Posidonius separately, as though it had been on a marble slab, *C.I.L.* vi. 18169, whereas it in reality belonged to the pavement). We have also the testimony of Ficoroni (*Roma Antica* (1741) i. 289;

Mem. 19 ap. Fea, *Misc.* i. 125) : ' In the same year—1720—on the Via Appia beyond the church of *Domine quo vadis* ? a pavement was discovered, in which some charioteers of the circus were figured, one of whom had the name SEVERUS. It was conveyed to Germany.' (The last statement is apparently erroneous.) See *C.I.L.* vi. 10203, 33978, and the drawing of the pavement as a whole reproduced in Montfaucon, *Ant. expl.* suppl. iii. Pl. 67. There are considerable differences between the engraving and our drawings. Thus, in the left-hand top corner there is a single figure of a gladiator turned towards the right (No. 40) with the inscription : MARTI· ALIS · L · XXI : further to the right is a quadriga hastening to the left, with a biga below it, also going to the left (No. 37). To the left below is the left-hand figure in our No. 39, with the inscription : SEVERVS · L · V : then, in the field, comes the inscription (*C.I.L.* vi. 18169) :

T · FL · POSIDONI
O · FILIO · BENE·
MERENTI · F ·

then lower down (under the biga) a quadriga going to the right (with one figure only in it, not two as in our No. 38) ; behind it is a square object (a base ?) with two small concentric circles drawn upon the front of it. To the right of the two quadrigae the pavement is broken. A (somewhat fantastic?) cable border is shown surrounding the whole.

Whether the three other mosaics in Madrid (35, 36, and *Nett.* 154*a* (*Inv.* 11400)) have anything to do with 37–40 must be regarded as uncertain.

37 (iii.). Two quadrigae to left, racing, with the inscription : ALIS · I · XXI . above to left (this corner is fractured).

181 × 192.

38 (iv). Quadriga to right, with two figures, the left-hand one using his whip. *Vitt.* 89*b* (*Inv.* 9669) ; *Nett.* 154*b* (*Inv.* 11401). *Holk.* i. 36 (colours differ : Eton—man on left darker blue stripes, man on right yellow with red stripes : harness yellow. *Holk.*—both men in cream with blue stripes : harness blue). Now in Madrid (*Bibl. Nac.* 193 ; Hübner, No. 404 ; *Mus. Arq.* No. 3603). 210 × 190.

39 (v). Two gladiators; one to left with hooked weapon stands erect, while the other, on the ground, tries to hook him by the right leg. On the right is the fragmentary inscription: SEVERVS · L·V

170 × 155.

40 (vi). Gladiator to right with shield and spear. Fragmentary inscription: MARTI 170 × 125.

41. Painting. Trojan horse. '*Del Palazzo di Tito.*' (But really the frieze at the bottom of Pl. 16 of Bartoli's *Ant. Sep.*, from a tomb in the Villa Corsini.) *Capp.* 285. 33 (*Eng.* T. xxi. 5): *Vitt.* 75 (77) (*Inv.* 9652) in which neither the colours nor the drawing agrees, but the same painting is certainly represented. 118 × 325.

Plate XI. 41. (The number occurs twice). Painting. A sacrifice: to the left a female statue under a shrine crowned by two vases: then three female figures, one raising the lid of a cista mystica, from which a serpent is seen issuing, then a column with a statue of Athena upon it: to the right of it are two females and a boy with a pedum: to the right again two more women, one with a pedum, the other with a basket on her head; and behind these is an architectural background. '*Bartoli. Palazzo di Tito.*' This is an amplified version of the scene which is given in *Vitt.* 28*a*, 29*b*, 84 (*Inv.* 9590, 9593—an original sketch of Bartoli, with colour notes—9662): the last bears the legend *Pittura antica trouata in una Vigna fra S. Pietro in Vincola e S. Martin de Monti.* 420 × 210.

Plate XI. 42 (T). Mosaic. Bacchic scene (Dionysus seated with thyrsus: youthful male figure with *cornucopiae* in his right and pedum in his left hand) in square in centre with 22 other compartments around. '*Bartoli. Pauimentum e Villa Hadriani.*' 360 × 300.

43 (u). Mosaic. The well-known group of the Drunken Bacchus leaning on a Satyr with a panther running by his side. '*Bartoli. Pauimentum e Villa Hadriani.*'

This is the same as Breval, *Remarks since the Year* 1723, i. 85, except for the centre, which is taken from *Holk.* i. 33, and shows a female figure reclining under a tree to the left, and a male figure standing, wearing a garland and holding sacrificial vessels, to the right. Breval calls it 'The Pavement of the Bathing-room in the Palatine Hill.' The pave-

ment is not, it may be said, mentioned by Montfaucon, and from Breval's text it must have been destroyed as soon as it was discovered, though it is difficult to see how it could have been fitted into the remains which Comm. Boni has recently brought to light (cf. *infra*, iii. 26, iv. 100, *Mahog.* 13 *sqq.*). 308 sq.

44–47. Paintings (a set numbered i–iv, 44 being a whole wall, and 45–47 details), though they do not actually form part of the composition. '*Bartoli Villa Hadriani.*'

44 (i). Below is a portico decorated with composite columns: in the centre a female figure stands on the left, with drapery over her right shoulder and her lower limbs: before her kneels a youth, with his left arm stretched out, and the index finger pointing down: between them is a snake rising out of a basket of flowers. In the panel on the left is Hermes with the caduceus, in that on the right is a female figure with a stephane, and drapery round her lower limbs, holding an apple (?) in her right hand: above these figures are solar busts: in the panels at each extremity are pairs of Ionic columns supporting vases, but belonging to the scheme of the background. In the upper tier the architecture is Ionic. Minerva (?), unarmed, with a sceptre in her right hand, and a wreath in her left, is seated on a chair in the centre panel: and in each of the panels at the extremities is a hovering cherub. 254 × 345.

45 (ii). Priapus herm in centre: in front of it an Eros: to right Hermes with kerykeion, to left a Niké flying with a garland, both approaching it. Niké's drapery is yellow. *Capp.* 285. 7 (*Eng.* T. xvii. i.) reversed. 127 sq.

46 (iii). Psyche holding a vitta, and Mars, the latter with a mask (?) in his left hand. The representation finds no parallel elsewhere, for, as far as I have been able to discover, there is no ground for the association of Psyche with a warrior. The mask, too, I cannot explain. 160 × 144.

47 (iv). A draped figure poised, with a scarf held over her head in both hands. Resembles *Cors.* 69 (*Eng.* T. vi. i.), but is not identical. Cf. also *Chats.* 57, *Capp.* 284. 59. 157 × 128.

48. An architectural scene (cf. 12, 69, 70, 72),[1] of which the last

[1] Not 79, as Lanciani 181 says.

resembles it most, and was indeed found on the same site. '*Ad sanctam Mariam Majorem reper(t)um.*' 140×236.

An engraving of it will be found in Bartoli, *Pict. Ant.* 10, dedicated to Cardinal Giambattista Spinola. There it is said to have been found in the Palazzo di Tito under his auspices.

49–66. A long series of paintings numbered vi–23 (x omitted). '*Bartoli, Villa Hadriani.*'

Plate IX. 49 (vi). A whole wall. In the centre below a female figure (Venus ?) on a pedestal, with red drapery over lower part of body, a patera in the right hand and a spear (?) in the left. On each side a standing figure: on left a Mercury with caduceus, on right a Diana wearing the crescent with torch (green drapery). In the centre above a seated Zeus with sceptre and thunderbolts. Not unlike *Vitt.* 92 (94), (*Inv.* 9672) and *Holk.* ii. 13. 355×270.

50 (vii). A whole wall. In centre under a shell niche on a blue ground Hercules seated with club to right: on left a female figure leaning against a round altar holding a sheep's head to left, with yellow chiton, red himation, blue underskirt: to left is Athena with yellow himation and underskirt, rose robe: to right a female figure in yellow over red. *Cors.* 83 (*Eng.* T. ix. 2) *Pittura antica discouerta nel Celio nella Villa Casali l'anno* 1706. Colours differ entirely, and details vary: thus, if this drawing, which is far less elaborate, is correct, all the upper part of Bartoli's drawing is a fabrication. He places a vase in the centre: on each side of the curved pediment of the shell-niche a nude male figure sits, with a smoking altar in front of him: on the right is a statue of Minerva with helmet, shield and spear (round the spear a serpent is twined) and on the left a draped female figure (Ceres ?) with a torch in the right hand. 310×290.

51. (viii). Zeus with eagle to extreme right on a throne: Athena behind him, and in the background a blue curtain: to left a bearded figure advances towards him to right, behind him another unbearded figure: and to left four more figures, two bearded, two not: one, laurel-crowned, who sacrifices on an altar, is probably an emperor. 165×271.

52 (ix). Paris (with red and yellow drapery) and the three goddesses —all quite nude. No tree in background. *Capp.* 285. 22 (*Eng.* T. xix. 4). 169 × 217.

53 (xi). A winged goddess (yellow drapery) driving two lions (?): in front of the chariot a nude putto with a palm branch. *Capp.* 285. 5 (*Eng.* T. xvi. 3). 140 × 205.

54 (xi). Two nude men in a boat drag at a net on the left: to right is the steersman in a blue cap, facing left. *Capp.* 284. 87, *in Aventino nell' anno* 1708 (*Eng.* p. xvii.). 147 × 179.

55 (xii). Three female figures and one male, leaf-crowned: one to right seated: the male figure leans with his right hand on a board. One of the figures to left holds a miniature red pyramid (for the pyramid cf. *supra* i. 43 and *Holk.* i. 35). 170 × 160.

56 (xiii). Nude terminal figure, the upper part in the shape of a helmeted warrior with shield and spear, on a pedestal in centre: below the pedestal is a vase: two men seated to right, one in a chair leaf-crowned to left—all bearded. (Scene of taking an oracle?) 145 × 152.

57 (xiv). Twelve draped male figures within a walled area: one kneels and offers a coffin-like object to a bearded figure in the centre (Homer?), who seems to be receiving homage from the rest. The two figures on the left, both bearded, hold rotuli. It may be a 'pendant' to the Cavalieri Mosaic (*Eng.* p. xxvi. *sqq.*), cf. *infra* iv. 1. 170 × 280.

58 (xv). Five female figures, one standing to left with shield: one seated, then two standing, then one seated. A wall in right background with an urn on it. *Capp.* 285, 18 (*Eng.* T. xviii. 6). Details differ—tree inserted on left. 176 × 170.

59 (16). A bearded man pursues a woman to the left: his drapery is yellow, hers red. Pluto and Persephone (?). *Cors.* 59 (*Eng.* T. v. 4), *pavimento di musaico di camera sepolcrale.* This indication is probably quite incorrect. The man's drapery is blue. 168 × 138.

60 (17). Diana and Actaeon (?). A female figure is seated to the right leaning against a tree: her shoulders and arms are bare, and she wears a stephane. Her left arm is raised to her head, her right hand points

down to a basket of flowers in front of her from which springs a winged serpent. A female attendant stands to her left. Behind are a tree and a column with a two-handled urn upon it. In the centre, in the background, is a base with an amphora upon it: on the left a shepherd with a long pedum in his right hand and his left arm outstretched advances towards Diana (?). [Cleopatra? A.G.] 192 × 172.

61 (18). Statue of a draped female divinity on a high base, with a wreath of flowers on her head, a wand in her left hand, and a sphere (?) in her right. To the right is Eros, winged, and bearing a palm in his right hand (red drapery): to the left, Mercury with a winged caduceus (yellow drapery). 202 × 154.

Plate XII. 62 (19). Neptune and Amphitrite going to right in a chariot drawn by seahorses, which are led by a Triton with a club on his left shoulder: Cupid with torch above: two Tritons with trumpets in left foreground. 330 × 190.

63 (20). Four female figures dancing: the two on right have double pipes, the next a tambourine, the other a long single pipe (?). 175 × 248.

64 (21). In centre a female figure (Psyche?) with pink scarf over her head, seated on a cloud: a male winged figure on each side holds a longer green scarf over her: the one on the right holds a phorminx. Psyche being borne up to Olympus (?). 238 × 172.

65 (22). Sacrifice to Priapus. To the left an olive tree: then three male figures with drapery reaching to the knees: then a Priapic column with a red disk on the summit and a basket of fruit at the foot: then three women laying fruit on an altar: then an olive tree: then a wall with a red curtain over it. 170 × 226.

66 (23). Bacchic scene. Female figure reclining to right under a rock, stretching out a patera: three female figures dancing give drink to one another: the one on left holds a thyrsus. A two-handled bowl on an altar in front in the centre, and a tree in the background. 174 × 310.

67 (22). Arabesques. Cupids among them, and a horse in frieze. '*E Villa Hadriani Tiburtina.*' Another drawing in *Eton* Bm. 9. 50

(Lanciani, *Bull. Comm.* 1894, 179) : ' a piece of antique pain(ting), taken out of y^e^ villa Adriano supposed to be done in y^e^ year cxxv.' *Caylus* xxviii (*Eng.* T. xxviii. 5), *Copiato da un bellissimo fragmento antico trouato nella villa Adriana uicino Tivoli al presente nel palazzo farnese in Roma*, Matz-*Duhn*, 3467, 3468 (?)—fragments of sculptured friezes in Palazzo Farnese. Not *Vitt.* 42 (*Inv.* 9606). 85 × 214.

68. Wanting.

69 (v.). Landscape with city on further bank to right : on left a rocky promontory ; a galley sailing and rowing with five oars out towards the right : to the extreme right a fisherman with a conical cap sits on the shore (cf. 12, 48, 70, 72). ' *Bartoli, Villa Hadriani.*' 290 × 205. **Plate XII.**

70. Landscape (painting of). To the left is a grove of trees, in front of which is a circular domed building with rectangular windows, and a circular disk (shown red) on the top of the dome : the lower part of it is hidden by an oblong building with Ionic pilasters and niches between them, and the entrance on one of the long sides. To the right is a column with a statue of Minerva (?), with a shield and stephane, upon it, behind which a winding path leads up to a small temple, with a portico of four Doric columns in front of it : a youth stands near the column, and a woman is halfway along the path. In the centre of the foreground a male and a female figure (both draped) are seen in conversation. On the right of the path in the middle distance is a building resembling the Pantheon, with six composite columns and no pediment : on each side of it is an obelisk. In front of it on a high base is a statue of a female divinity. To the right is a small shrine, with a gable roof supported by columns, under which is a statue of Zeus with thunderbolts and sceptre, almost entirely hidden by one of the columns : a male figure is hurrying towards the shrine from the left. ' *Del Palazzo di Tito.*' Cf. 12, etc. 155 × 252. **Plate XIII.**

71 (M). Mosaic. Man with pointed cap pouring from vase. To left a man runs away (head cut off). *Mosaico nel Palazzo Massimi* (see *Eng.* p. xxvi. No. 10). *Nett.* 155*a* (Inv. 11403) (reversed) ; *Holk.* i. 63. Now in Madrid (Hübner, *op. cit.*, No. 406 ; *Mus. Arq.* No. 360). For the vase cf. on *supra*, 36. 180 × 115. **Plate XIV.**

Plate XIV. 72. Landscape painting (vertical): architecture. To left a nude male statue on a column with a staff in the left hand, and a globe in the right: then a small shrine with a draped female statue in it: then a long, low building: then a small closed shrine: to the right are three men, one of whom issues from the long, low building: then a boat with two more: in the right foreground is a man fishing. Mountains in the background. *Ad Sanctam Mariam maiorem rep.* 227×172.

Holk. ii. 56 (the original pen sketch, with colour notes). Cf. 48 *supra.*

73 (3 on front, 21 on back). Painting—from the Vatican Virgil.[1] A Phrygian shepherd seated to right in a throne with two steps (red cloak over blue robe): to left standing figure similar (two red stripes up blue robe, pink trousers below): to left again two standing figures (yellow cloaks, red robe and trousers, with vertical blue stripes up them). *f. In Bibliotheca Vaticana.*

Cors. 125*a* (Eng. T. xi. 3); *Holk.* ii. 76; *Uffizi* 14882; *Nett.* 174, *f.* (*Inv.* 11428), same size and colouring. There are in *Nett.* (174, *a–e*) five other pictures of the same set (*a*=*Capp.* 285. 41, *Uff.* 14884, Eng. T. xxii. 4; *b*=*Holk.* i. 28; *c*=*Holk.* i. 23, *Uff.* 14881, *Cors.* 125*b* (Eng. T. xi. 5); *d*=*Holk.* ii. 74; *e*=*Holk.* i. 56, *Uff,* 14883). Those in the Uffizi are all pen drawings 146×96; and 14851–7 are other drawings from the same MS. 168×123.

ETON III. (Bn. 6)

1–23. *Bartoli. Villa Hadriani.*

1 (o). Mosaic pavement (?). Black and white border with peacocks: Plate XV. in a square panel in centre seated female figure under tree to left, draped in red and yellow: two other youthful figures (apparently male) approach her from the right, the right-hand one with red drapery hanging from the shoulders. 296×371.

2 (m). Mosaic pavement (?). In centre female sits on a rock with Plate XV. drapery over her legs, and a bunch of flowers in her uplifted right hand, towards which a little child outstretches his hands. The rest is black: in the corners are single figures, resembling closely those in iv. 39. 287 sq.

[1] *Cod. Vat. Lat.* 3225 (published in fac-simile as vol. i. of the series of *codices e vaticanis selecti phototypice expressi*).

3–23. Elaborate ceiling designs, square, except where otherwise noted. (but cf. No. 13).

3 (T on back). In centre circle female figure hovering, with a scarf over her head: eight other female figures in the surrounding compartments. Four hold pieces of drapery in front of them, the others have various attributes. These last = *Eton*, iv. 42, 49, *Holk.* ii. 54, 3; while one (a female figure holding a bunch of grapes in her uplifted right hand) I have not as yet identified. Soane Museum, vol. xxvi. f. 180. 315 sq.

4 (S). The centre is very similar to ii. 21 (*Eng.* T. xvi. 4). Amphitrite is represented in a car drawn to the right by two seahorses, which are seen entirely out of the water! Her drapery flies behind her. On the right a Cupid with an arrow in his right hand and a palm in his left advances towards her. 324 sq.

5 (R). In the central circle is Jupiter seated on a cloud, with drapery covering his lower limbs and his right shoulder: in his uplifted right hand he holds a thunderbolt. 342 sq.

6 (P). In the centre is a diamond within a square, in which hovers a female figure, with drapery covering her lower limbs, and holding a scarf in front of her with both hands. 334 sq.

7 (M). In the central circle is a wheel-like pattern of different colours. At the sides are four panels, each showing scenes of dancing and sacrifice, with four or five figures in each, supported by pairs of sphinxes. 336 sq.

8. 1 (N). In the central circle is a female figure hovering, with a scarf over her head and drapery over her lower limbs, leaving her left leg bare. In each of the irregular spaces on the four sides is a vase of flowers, with a bird flying towards it. The rest of the design is taken up by foliage. Soane, *vol. cit.*, f. 168, 182.

8. 2 (N). In the centre in an octagon is Amphitrite, drawn to the left by two sea-snakes: she holds a torch in her right hand. 329 sq.

9 (O). In the central circle is a female figure, with drapery over her left shoulder and her lower limbs: in her right hand she holds a jug, in her left a patera. 353 sq.

10 (L). Female figure in central circle, riding a sea-goat to left, with a torch in her left hand. Cameron 67 (Villa Hadriani). 328 sq.

11 (I). Bellerophon holding Pegasus by the bridle in central diamond. Cameron 68 (Villa Hadriani), 69 (detail do.). 348 sq.

12 (U). Winged victory with palm in right and garland in left in central square. Cameron 70 (Villa Hadriani). 346 sq.

13 (G). =I. 23 *q.v.* (there shown as a mosaic: a far less elaborate rendering) *Cors.* 11, 77. (*Eng.* T. i. 5, vii. 4) *Pavimento di musaico della d^a camera sepolcrale* [Vigna Moroni, Via Appia, 1706]. This gives a good idea of Bartoli's veracity! *Capp.* 184, 84. 332 sq.

14 (F). In central square Hermes with petasus and caduceus, seated on his drapery, rides a ram to the left. *Holk.* ii. 46 (a quarter plan on a much larger scale—pen drawing). *Ornamento di una stanza anticha tutta di stucco di basso rileuo.* 353 sq.

Plate XVI. 15 (E). In central circle a winged draped female figure holding a kind of shrine in circle: in angles four winged figures: between are rectangular panels with sacrifices. Cf. *Holk.* ii. 24, 34 (not same). 336 sq.

16 (D). In central circle a female figure hovering: her lower limbs (except part of the right leg) are covered by drapery. In her right hand she holds a disk, in the left a fillet. In four of the twelve subsidiary circles are heads of Medusa. 350 sq.

17 (C). In central circle a female figure hovering, with her lower limbs draped: a disk is in her right hand, a torch in her left. In four of the eight surrounding panels are Tritons and sea-monsters. Cameron 66 (Villa Hadriani). 350 sq.

18 (B). In the central diamond a draped female figure with long wings advances to the left, holding a bowl uplifted in both hands. In each of the four surrounding panels are two figures seated, one on each side of a vase or pedestal which is in the centre. 341 sq.

19 (A). In the central diamond Diana is seated on a cloud: her lower limbs are draped, and a scarf flies above her head. She has a crescent on her brow and a fillet in her outstretched right hand, and a spear in her left. Soane, *vol. cit.* f. 189. 342 sq.

20 (iv. on front in pencil). Cf. i. 31 (not identical). In the centre is a rayed head of the Sun, with drapery on the shoulders. (Soane, *vol. cit.* f. 179, 185). 343 sq.

21 (iii). In the central circle a draped female figure sits on a cloud to the right, holding a snake (?) in her uplifted left hand. 344 sq.

22 (ii). In the central octagon a draped female figure, with the arms and the right leg bare, flies to the right : she has a garland of flowers on her head and holds a spray of flowers in her hands. 334 sq.

23 (i). In the central circle a youth hovers, with drapery over his left shoulder. He holds a spear in his right hand and a disk in his left. In each corner are single figures standing in front of curtains. 338 sq.

24. Ceiling of the first room of the two hitherto accessible under peristyle of Domus Flavia. Comm. Boni's recent excavations have brought to light other portions of the same building, which he considers to be an earlier Imperial Palace erected by Tiberius, Caligula, or Claudius. (Cf. *infra*, 26, iv. 100 ; vi. 14). Piccini, *Vienna*, No. 114 of Egger's Catalogue. There is also a fine coloured drawing in the dining-room of the Soane Museum. *Bartoli, Volta trovata nel Monte Palatino*, 1721. Mannochi, *Windsor Inv.* 11048 ; Montfaucon, *Ant. Expl.* Suppl. iii. Pl. 60. Ponce, *Bains de Livie*, Pl. 3 ; Ronczewski, *Gewölbeschmuck*, p. 34, Fig. 21. *Eton* shows baskets of flowers in the diamonds : the figures in the circles are probably capricious. They have been cut out and removed from the ceiling itself. 313×513.

25. In the central diamond are the draped busts of husband and wife. In the four lateral circles are busts of Jupiter, Mercury, Minerva, and Diana. *Bartoli, Volta trouata nel Monte Palatino*, 1721. 337 sq.

26 (N—in pencil). In the central circle Pegasus gallops to the right : in each of the eight subordinate circles is a single figure. *Volta trouata nel Palatino, Anno* 1721. Montfaucon *Ant. Expl.* Suppl. iii, Pl. 58. Breval *Remarks on several parts of Europe* i, plate before p. 85.—both of whom give the same locality. Montfaucon in his text (161 *sqq.*) expressly cites Francesco Bartoli as the author of the drawings. *Caylus*, f. 69 (?) ; Cab. des Estampes G. d. 2, cited by Lanciani 168 *init. Volta trouata nel Monte Palatino*, 1721. 333 sq.

27. Large oblong wall with five compartments above and five below, divided by columns below and caryatids and telamones above. *Franco Bartoli Disegnio.*[1] *Badd.* 108, 109, 126 *q.v.* (some differences—noticeably in the top right-hand compartment is a nude male figure with a spear; at Eton a draped female !). *Holk.* ii. 42 (left half—pencil), 38, 62 (details—the two right-hand scenes below). *Caylus*, ii, iv, xii–xiv. (*Eng.* T. xxiv. 2, 4, xxv. 6, xxvi. 1, 2) (details—the right-hand and left-hand panel above and three central scenes below). 237×574.

28–42. Ceilings from the '*Palazzo di Tito.*'

28 (13). Husband and wife (busts) in central circle: four other busts in minor circles. *Volta del Palazzo di Tito. Nett.* 149 (*Inv.* 11394); *Holk.* i. 1, 54 (three of the medallions—reversed and colours differ); ii. 14, 77; Coleraine, vii. 16; *App.* 4; *Nett.* also gives *App.* 7*a* joined to it (=*supra* ii. 22); *Caylus*, xxiii. (*Eng.* xxvii. 5) *Pittura Anticha nel orto de Frati di S. Gregorio nel Monte Celio trouata nel Tempo di Papa Alessandro Settimo.* Cf. *Caylus*, xxiv. xxv. and *supra* ii. 22–24 for the lunettes. *L.* 174. 562×420.

29. *Bartoli Palazzo di Tito.*

In the central circle husband and wife sit together to the right: their child (?) draped advances towards them from the left, bringing flowers; and above the husband's head a Cupid bearing a garland flies to the right. 308 sq.

[1] The site of the discovery is given by Caylus, who has a plan of the building (a corridor with several rooms) on Pl. i. (*Eng.* T. xxiv. 1): *Fabrica anticha scoperta l'anno* 1668 *nelle rovine della casa di Tito dalla parte occidentale del colosseo e lontano da esso palmi* 250 (55 metres), cf. *Lanciani* 176. Hülsen, *Röm. Mitt.* xi. (1896) 217: Hülsen-Jordan, *Topogr.* i. 3, 322. Bartoli *Mem.* 3 apud Fea *Misc.* i. 222, *facendosi la cava nell' orto di una tal Signora de' Nobili, nella parte settentrionale del Colosseo, furono trovate diverse stanze sotterranee, etc.*

Hülsen considers that Eton *Mahog.* 2 was also found here (Lanciani refers the paintings of *fabbriche antiche* to *Eton*, ii. 12, 69, 70): and this seems certain for Bartoli, *Pict. Ant.* ii.–vi.; *Caylus* v. vi. (*Vitt.* 32–35, 93=*Inv.* 9596–9, 9673: *Nett.* 158, 173=*Inv.* 11407, 11419–22), and for *Eton*, ii. 2, 19 *q.v.* (*ib.* 71 is doubtful, for there is no warrant for ii. 3 having been actually found here). Cf. also *Cors.* 135 (*Eng.* xiii. 3), which, as Michaelis points out (*Jahrb.* 1910, 117), was not found in the Tomb of the Nasonii, but *ad Montis Coelii radices qua Amphitheatrum Flavium spectatur, in hortis Sertoriorum anno MDCLXXIII. inventa est; praeter hanc aliae quoque repertae fuerunt picturae et imagines antiquae, quae coloribus suis vestitae, una cum istac, quam attulimus, in supra laudato Cardinalis Camilli Maximi libro exhibentur.* (Bellori ad Bartoli *Sep. Nas.* T. xxiv. p. 160 ed. 1738. Cf. *Papers*, vi. p. 489).

30–36. On back *Volta del Palazzo di Tito.*

30–32. On front *Fran(cis)cus Bartolus Fecit Anno* 1721.

30. In central circle two male figures—nude Hercules with club to left, Bacchus to right with a cloak hanging behind him and an amphora in his uplifted left hand. *Holk.* ii. 23 (344×340), Cameron 62 (Baths of Titus). 342 sq.

31. In central circle Mercury (?) with petasus and uplifted whip driving a car drawn by a seahorse: another seahorse advances by the side. 426×344.

32. In central circle (which is within an eight-pointed star) a draped Victory moves to the left, with a garland in her right hand, and a palm in her left. Cameron 64 (Thermae Titi). 405×313.

33. In the centre a draped female figure with a palm in her right hand stands arm-in-arm with a nude male figure with a spear in his left hand. 345 sq.

34. In the central circle is a female draped figure with her dress flying behind her, and a scarf held over her head. Montfaucon *Ant. Expl.* Suppl. iii. Pl. 59, *peinture à fresque d'une chambre des bains des Augustes à Rome.* Cf. text, p. 162. (Soane, *vol. cit.* f. 190). 332 sq.

35. In the central circle Mercury with petasus, caduceus, and winged shoes going to the left: he has a palm in his right hand, and drapery over his arms, which flies behind him. On front *Franᶜᵘˢ Bartolus Fecit Anno* 1721. *Vitt.* 100 (102), (*Inv.* 9682) gives a quarter of this. *Caylus,* xxi. (*Eng.* T. xxvii. 3). 333 sq.

36 (R.T. ii. on back). In central circle a nude youth to the left, with an uncertain object in his right hand, stands arm-in-arm with a draped female figure with a crook in her left hand. In four of the minor circles there are busts. *Holk.* ii. 21. 342 sq.

37. In the central circle a draped female figure reclines to the left, with her left arm outstretched, and her right arm resting on a pillow (?) (not identical with the figure in ii. 16): on the right stands a flower-crowned youth with drapery which leaves his left arm and his legs bare. *Bartoli, Palazzo di Tito.* 294 sq.

38. In the central circle is a female bust crowned with flowers: in the field are vines with Cupids picking the grapes. *Volta del Palazzo di Tito.* 366 sq.

39. In the central circle is a wheel pattern, and outside this four panels, two with Cupids, one with a Victory with a vase, one with a draped female figure with a crook. *Volta del Palazzo di Tito.* Cameron 60 (Thermae Titi). 370 sq.

40. In the central circle is a youth with drapery over his right shoulder, the end of which he holds up with his left hand. In his right hand is a dish of fruit. *Volta del Palazzo di Tito.* 403 sq.

41. In the central circle is a draped female figure hovering to the left, with her right arm and breast bare: in her right hand she holds a garland, in her left a bowl of flowers. *Volta del Palazzo di Tito.* 461 × 376.

42. *Del Palazzo di Tito trouato nell' orto delle sette Sale contiguo alle Terme in sul monte Esquilino.* Still extant, as Dr. Weege informs me. *Esc.* 13^{v}, *Vitt.* 19 (*Inv.* 9578)—a quarter sketch. *Holk.* ii. 17. Mirri 38, Ponce 37. In the central circle is a winged Victory. 478 × 296.

43. In the central circle is a youth similar to that in the centre of 41, but he holds a bunch of flowers in his right hand. In minor circles surrounding the central one are four wreathed busts. *Volta del Palazzo di Augusto. Holk.* ii. 19. 343 sq.

44. In the central circle a draped female figure walks to the left, holding a vase in both hands: in the surrounding lunettes are four recumbent figures. *Volta del Palazzo di Augusto. Holk.* ii. 16. 322 sq.

45. In the central circle a youthful male draped bust. *Volta del Palazzo di Augusto. Coleraine,* vii. 24 (255 × 305). 251 × 344.

46. In the centre a draped female figure riding on a goat to the right and carrying a torch (?) with a long staff. *Volta del Palazzo di Augusto.* Windsor *Portf. Archit. Drawings* (*Inv.* 11607) marked Pietro Sante Bartoli; *Holk.* ii. 10, both of same size. Cameron 58 (Palace of Augustus). 342 sq.

47. In centre a draped female figure riding on an eagle to the right and looking back to the left: she holds her scarf over her head. *Volta del Palazzo di Augusto. Holk.* ii. 22 (same size). 360 × 365.

48. In the central circle a youthful Bacchus with two boys, one of whom holds a thyrsus. *Volta del Palazzo di Augusto. App.* 3 (where it is rightly attributed to Thermae Titi: 'Volta di Bacco'); Cameron 65 (Baths of Titus). 282×325.

49. In the central circle is a draped winged Victory (full face) with a palm in her right hand and a garland in her left. *Volta del Palazzo di Augusto. Caylus*, 22 (*Eng.* T. xxvii. 4), *Ornamento nella volta del sepolcro superiore* (*i.e.* that marked Q in the plan of the tombs at Villa Corsini). *Vitt.* 71 (*Inv.* 9648). Cameron 57 (Palace of Augustus). 318 sq.

50. Mosaic pavement, black on white: Bacchus on a donkey goes to right. *Pavimento di Bacco del Palazzo di Augusto.* Caylus f. 70, (Paris Cab. des Est. G. d. 2, No. 3871 *sqq.*, cited by Lanciani 168 *init.*); *Holk.* ii. 25; Müntz, *Rev. Arch.* (Dec. 1876), p. 406, reproduced in *L'Arte*, 1904, 460; Michel, *S. Costanza*, p. 8. A forgery according to Wilpert. 304 sq.

51. (4) Mosaic. Elephant fighting against a bull: to right a man on a camel leads a lion. Aventine near S. Sabina, now in the Vatican. *E templo Dianae in Monte Aventino hodie.....Holk.* i. 46; Nogara, *Mosaici Ant.* T. xx. 1 and p. 6; Lanciani, 189; *Cors.* 145 (*Eng.* T. xii. 6), *Anno MDCCXI in horto S. Sabinae Montis Aventini; nunc in Vaticanis aedibus.* Cf. other drawings of same set, *infra* iv. 34–38. They are all coloured, whereas the mosaics are in black and white. 190×475.

52. Ceiling in the Villa Madama=Cameron, 73. Diam. 397.

ETON IV. (Bn. 7).

1. Mosaic. Group of philosophers. *Musaico del Sig. S. Marchese de' Cavalieri.* Ny Carlsberg, 391. *Cors.* 9, 127 (*Eng.* T. i. 4, xi. 6); *Capp.* 284. 90 (*Eng.* T. xv. 5). Cf. *Eng.* p. xxvii. Fig. 10 (where this drawing is reproduced.) 19×26.

2. Neptune, who has dismounted from his chariot, drawn by a pair of winged seahorses, hurries to left towards a nymph, who falls in trying to escape him. To the right is another nymph sitting on a base. On front *Francesco Bartoli Antiquario di Sua Santità Papa Clemente* XI. On back *Nella Camera di Venere Vicino a Pozzuolo.* 117×253.

Plate XVI. 3. A lion tears a leopard with both his front paws. *Musaico Antico nel Palazzo Mignanelli.*

151 × 141 (not including pencil sketch of pattern in margin).

4–33 Pozzuoli.[1] Graceful oblong panels—very small with two figures as a rule, gray on red ground.

4, 5	plain background.	6–8	red background.
9, 10		11–16	
17		18, 19	
20, 21		23, 24	
25–30, 32		31, 33	

Franco Bartoli on front. *Nella Camera di Venere vicino a Pozzuolo* on back. These legends are repeated on all the drawings.

4. Two cherubs holding a bunch of grapes. 108 × 133.

5. Two cherubs (like 4). 108 × 133.

6. Single cherub with patera going to left. 108 × 133.

7. Two winged cherubs with patera. 108 × 133.

8. Cherub with amphora moving left to right, and cherub with patera and grapes moving right to left. 108 × 133.

9. Female with drapery over her lower limbs running to left, with basket of flowers in front of her: reeds in background. White ground, colour greenish-gray. Legends as before. 104 × 163.

10. Closely similar, but direction reversed. 104 × 153.

11. Female figure seated on left on a stool covered with drapery: on right male figure with a cloth stretched out. 117 × 133.

12. Nude male figure seated on a stool on right: another nude figure advances from left bearing a basket of flowers. 117 × 133.

13. Nude female seated on seat to left: nude figure with dish approaches her from right. 112 × 133.

14. Nude male figure seated on altar with garland to right: nude female figure approaches him from behind from left. 112 × 157.

[1] These are very similar to the stuccoes of the tomb figured by Paoli, *Antichità di Pozzuoli*, Pl. 32, 34 (see Dubois, *Pouzzoles antique* (*Bibl. des Éc. Franç.* fasc. 98), p. 351): and, though the correspondence is in no case exact, it is probable that they belonged to this or a similar tomb at Pozzuoli.

15. Nude female figure stands on left leaning against pillar on which her drapery hangs: kneeling female figure coming from right holds her right foot. 112×133.

16. Male nude figure seated to left: on right male figure with staff and cloak over left arm: right forearm uplifted. 112×133.

17. Frieze with winged putti, whose bodies turn into foliage. 87×244.

18. On right a nude male figure has sunk on his knees: on left a nude male figure with a stone in each hand threatens to throw that in his right. 113×132.

19. On left nude female figure has fallen on left knee: a nude female figure with right arm outstretched approaches her from right. 112×133.

20. Male nude figure with pedum in left holds up with his right arm a female figure who holds her drapery up with her left hand: both are hovering in the air. 147×138.

21. Female figure with drapery over shoulders and lower limbs, hovering: kylix in her left. 129×113.

22. *Deest.*

23. Two panels, each 112×132.

To left: Female reclines, holding patera. To right: Male reclines holding patera.

24. Two panels, each 111×142.

To left: Male reclines, holding patera. To right: Female reclines, holding patera.

25. Seahorse prancing to left: double fish tail. 130×157.

26. Centaur going to left: club in right: chlamys on left arm. 126×157.

27. Sea-panther to left going to right: bearded Triton to right going left. 118×274.

28. Similar: reversed. 111×274.

29. Similar: but both going to left. 112×274.

30. Triton and seahorse: both going to right. 112×274.

31. On left bearded man sunk on right knee : a bearded man attacks him from right : on right female seated in a chariot. 115×238.

32. Two vases. 87×189.

33. On left two nymphs seizing a nude male figure (Hylas ?) : then a female reclining on a rock, to whom comes another from right. 114×346.

34–38. Mosaics. *Franco Bartoli sull' Aventino* on front; *nel Monte Aventino* on back (except 37). Cf. *supra* iii. 51. Nogara *loc. cit.* All these are shown coloured as if they were paintings.

34. A cow and a boar attack one another. Nogara ix. 2. 136×317.

35. A mounted man pursues a bull : hind quarters of another visible beyond. *Cors.* 137 (*Eng.* T. xii. 4). Nogara ix. 3. 124×333.

36. Two men spearing two lions (?). *Cors.* 141 (*Eng.* T. xii. 3). Nogara ix. 4. 116×325.

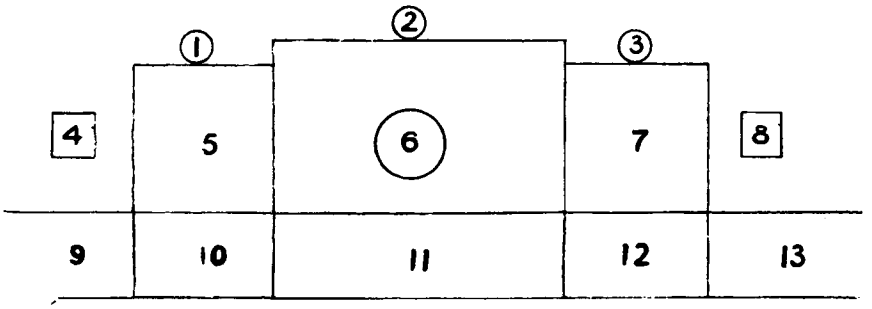
Plate XVII. 37. *Franco Bartoli Musaico Antico trouato nell Monte Auentino il disegnio e appresso a Nostro Sig(no)re.*

To right man on horseback, whose horse is on its knees, being attacked by a bear (?) from behind, which is biting its hind quarters. This is being speared by a man from the left : most of him is gone. Not in *Cors.*, nor in Nogara—apparently lost. 124×297.

38. *Franco Bartoli Aventino* on front. Dancing scene. *Cors.* 143 (*Eng.* xii. 5) ; Nogara ix. 5. 115×398.

Plate XVIII. 39. Large design of a wall with paintings. *In Aedibus Rospiliosi e Balneis Constantini M. Repert.* 1711. *Holk.* ii. 20 (colours differ entirely, and also some details). Turnbull gives the date 1718. 275×416.

The wall may be divided thus :—



Various small fragments of the wall still exist in the Palazzo Rospigliosi in Rome (*M.-D.* 4110) though only seven of them are now exhibited: most of these were figured by d'Agincourt, *Histoire de l'Art*, v. Pl. IV. (cited here as d'Ag.). As *M.-D.* observe, the paintings must be earlier than the period of Constantine. The types are represented as follows in the various illustrations, etc., that we have (= expresses identity; cf., similarity).

1. **3.** Cf. *Holk.* ii. 73; *Holk.* i. 37; *Capp.* 284. 36, 52; *Eton*, iv. 65, 66, 69; *Cameron*, 47.

2. = *Capp.* 284. 42; *Holk.* i. 10; *Chatsw.* 16. Cf. *Eton*, iv. 68.

4. 8. 4. = *Eton*, iv. 72. Cf. *Eton*, iv. 73–77; *Turnb.* 36.

8. = *Eton*, i. 37; *Holk.* i. 26; *Capp.* 284. 18; *App.* 17 (*pictura antiqua in Thermis Constantinianis reperta*).

5. 7. 5. = *Capp.* 284. 27;

7. = *Holk.* ii. 53, 1; *Cameron*, 41; *Eton*, iv. 64; *Capp.* 284, 46. Cf. *Eton*, i. 44; iv. 42, 43, 54, 60, 63.

6. Cf. *Eton*, iv. 61, 62; *Capp.* 284. 23.

9. 13. 9. = *Eton*, iv. 41; *Holk.* i. 41, ii. 53, 1; *Capp.* 284. 24. Cf. *Eton*, iv. 49–51; *Holk.* ii. 54, 1, 3.

10. 12. 10. = *Eton*, iv., 48; *Cameron*, 45. Cf. *Eton*, iv. 40.

11. = *Capp.* 284. 45; *Holk.* i. 4; *Chatsw.* 26.

There follow (Nos. 40–67; cf. 72–77) details of this wall and of the same room. *In aedibus Rospiliosi.*

40.[1] (No. 12 on back). From an aedicula (like **10** or **12**). Female

[1] It may be useful to give the references in Turnbull.

Turnbull 31. 32, Type **1, 3** (not identical) 31 = *Holk.* ii. 73; *d'Ag.* 11; 32 = *Holk.* i. 37; *d'Ag.* 12.

33. Type **6** (= iv. 61), *d'Ag.* 9.

34. Farnese Palace (from House of Livia—cf. *Röm. Mitt.* 1895, 271, now Naples 8303 par. LV.).

35. *App.* xv. (cf. *Eton* ii. 12); *Holk*, i. 60; *d'Ag.* 6.

36. Type **4, 8** (= iv. 77). *d'Ag.* 14.

37. Type **6** (= iv. 62). *d'Ag.* 8, 17.

38–40. Small cherubs on foliage (not Eton); *d'Ag.* 5.

41. = iv. 71; *d'Ag.* 2.

42. Type **5, 7** = iv. 43. *d'Ag.* 10, 18.

figure in blue. Yellow aedicula ; red background. *Capp.* 284. 30, 49. 197×157.

41. (13). Female figure in yellow, bow and arrow in right hand. *Holk.* i. 41 ; *Capp.* 284. 24 : a repetition which, however, has the bow and arrow in the left hand. 197×157.

42 (16). Female figure in blue with caduceus (like 5 or 7). White ground. *Holk.* ii. 53. 2 ; *Cameron*, 51. Cf. *supra* iii. 3. 180×140.

43 (14). Female figure in blue and yellow with tambourine (like 5 or 7). White ground. *Turnb.* 42 ; *Caylus* (1781), 46 ; *d'Ag.* 10, 18.

44. Female figure with torch in right hand, flower in left on foliage pink white and brown. White ground. *Chats.* 38 ; *Cameron* 50 ; *Capp.* 284, 56. 194×139.

From 44 on the drawings are signed *Franᶜᵘˢ Bartolus fecit.* All have white ground.

45. Female figure with arrows in foliage. *Chats.* 58 ; *Capp.* 284. 43. 194×138.

46. Female figure plucking grapes to left in foliage. *Cameron*, 46. 194×138.

47. Nude youth with thyrsus goatskin and crater among foliage. 194×140.

48. Apollo (?) among foliage (same figure as 10). *Cameron*, 45. 194×140.

49–51. Type of 9, 13, but not identical. *Holk.* ii. 54. 1, 3 belong to same type.

49 (20). Female figure on pedestal holding sickle and basket of fruit. *Capp.* 284. 14 ; *Holk.* ii. 53. 3 ; *Chats.* 18 ; cf. *supra* iii. 3. 186×140.

50 (18). Female figure on pedestal with patera and amphora. *Holk.* i. 8, 46 ; ii. 78. 186×140.

---

43. Type 4 (=iv. 72 rev.) ; *d'Ag.* 15.
44. Golden House (Weege, *op. cit.*, p. 177, d).
45. *d'Ag.* 4.
46. *d'Ag.* 13.
47. *d'Ag.* 16.
48. Weege, *op. cit.*, p. 177, c).

The figures that are not denoted as belonging to one of the types 1–13, may be taken to belong to some other part of the same building.

51 (15). Female figure on pedestal holding in each hand a patera on which is a small figure. *Holk.* i. 7, 42; ii. 54, 2. *Cameron*, 53. 186×140.

52. Female standing on foliage, green dress, yellow scarf. *Capp.* 284. 47. 195×140.

53. Similar to 52. *Chats.* 30. Jug in right: dish with cones in left. 195×140.

54. Mercury to right, nude with yellow scarf (like 5, 7). *Chats.* 34; *Capp.* 284. 16 (moving), 22 (still); *Cameron*, 42. 194×140.

55–58. Similar to 52, 53. 194×140.

55. Female draped to left: conical object in right: bough to left.

56 (19). Female draped figure with *stephane*: dish in left hand. *Holk.* i. 22 (no snake); *Cameron*, 52 (snake on dish).

57. Similar to 56: snake on dish: but left arm, uplifted over head, holds a sprig of olive (?). *Chats.* 19; *Capp.* 284, 25.

58. Female figure with stephane: staff in right, patera in left. *Chats.* 25; *Holk.* i. 40.

59. Non-existent.

60. Mercury as 5 above (framed in different foliage and colours differ). *Chats.* 20; *Capp.* 284. 27. 194×143.

61. Apollo, lyre in left, green drapery—peacock's feathers above. Like 6. *Chats.* 7; *Turnb.* 33; *Capp.* 284. 13; *Cameron*, 44; *Caylus* (1781), 45 (red drapery); *d'Ag.* 9. 196×138.

62. Apollo (identical with 6). *Chats.* 29; *Turnb.* 37; *Capp.* 284. 23 (*Eng.* T. xv. 3); *Cameron*, 43; *Caylus* (1783), 44. 202×138.

63. Youth to left in red drapery: serpent on a staff to his right. Type of 7. *Chats.* 23. 202×138.

64. Youth (identical with 7)—colours differ. *Capp.* 284. 46. 202×138.

65. Type of 1, 3. *Chats.* 15; *Capp.* 284. 58. In circle. 162 diam.

66. Type of 1, 3. *Turnb.* 31 (reversed, without wings); *Capp.* 284. 20 (?) do.; *Cameron*, 48 (exact); *Caylus* (1783), 43.

67 (17). Type of 2. Female fluttering: basket of flowers in right, bunch of grapes in left. *Chats.* 17; *Capp.* 284. 19 (?) (standing still). Diam. 148.

68. Type of 2. Youth with garlands on head standing: staff in right, pail in left. Diam. 154.

69. Type of 1, 3. Female figure seated. *Turnb.* 32 (reversed, without wings); *Caylus* (1783), 42. Diam. 155.

70 (10). Landscape. In the centre is a representation of the Pantheon: on the left a long wall ending in a pavilion with two windows: in front of it a female draped figure on a column and an open shrine with two Ionic pilasters, and a female seated statue (staff in right, patera in left) in it: on right a square shrine with a pointed roof and an Ionic temple with four columns and a dome, in front of which stand statues of Fortune and of a female figure pouring a libation. In the central foreground are three figures. *In aedibus Rospigliosi. Capp.* 284. 9 (*Eng.* T. xv. 2); *supra*, i. 41; *Holk.* i. 3; *Chats.* 5. 143×242.

71 (11[1]). Painting. River-scene with two pygmies on an island, etc. *In aedibus Rospigliosi. Holk.* i. 21; *Turnb.* 41 (Palazzo Rospigliosi); *d'Ag.* 2 (not seen by *M.-D.*). 265×211.

72–77. A group of scenes in rectangular panels—all *in aedibus Rospigliosi*—from the large wall No. 39. Type of 4, 8.

72. Three figures. Nude male figure on right holding palm-branch; to left, seated half-draped female figure holding out a wreath. Behind her draped female figure with basket of flowers. Between two first a stone vase on a pedestal. On right, a tree and a wall against which leans a shield. Identical with 4. *Turnb.* 43; *Caylus* (1781), 53; *d'Ag.* 15. 206×153.

73 (4). A scene of sacrifice—two female figures to the left, one standing, the other seated. There is a bronze statuette of a goddess on a column, then a smoking altar, then an olive tree: to the right is a youth with a

[1] 11 on back: 9 on front.

garland in his left and a spear in his right. Meleager and Atalanta(?) with *simulacrum* of Artemis. *In aedibus Rospigliosi, e Balneis Constantini. Holk.* i. 31 (a loggia with columns and architrave only added). 204×159.

74. Similar—two female figures (one seated on a rock, one standing) and boy with tambourine to left. Column with bowl on it and tree in centre: youth to right (Bacchus?). *Holk.* i. 19. 203×154.

75. Similar—three female figures—one to left standing with tambourine and pipes, the centre one sits, the one to right stands with her right index finger to her mouth, a thyrsus in her left. Behind her is an olive tree and a wall with a column. In the centre background a river flowing through a landscape. 202×158.

76. Youth to left with palm, nude; in centre an urn: then two females nude: one standing with vitta and dish, the other seated with disk: a rock in background. 202×181.

77. Pendant to 76. On left a nude youth with pedum embraces a draped female figure bearing a basket of flowers on her head: on the right a nude river-god reclines. Behind him are rocks. *Holk.* i. 65; *Capp.* 284. 1; *App.* 13; *Turnb.* 36; *Caylus* (1781), 52: *d'Ag.* 14; *M.-D.* iii. p. 239. 213×158.

77–84. Small panel paintings lettered *del Palazzo di Augusto* (79, 82–84 wrongly) and signed by Bartoli at back. Blue ground.

78 (3). A man with a palm in his left hand moving to the right. *Capp.* 285. 21; (*Eng.* T. xix. 3) (with spear in right hand added); *Vitt.* 104*a* (*Inv.* 9685) in pencil. 143×116.

79 (4). A satyr and two women dancing (?). Blue ground. *Capp.* 285. 34 (*Eng.* T. xxi. 2); *Holk.* ii. 71 (pencil sketch), *Pittura trouata nel mede(si)mo orto di Stefano Guglielmini.* Cf. *Eton*, i. 26, 28, ii. 22, 25, etc., and 82–84; Lanciani, 174, 175. 138×194.

80 (5). A youth seizes a woman by the body. *Holk.* ii. 67 (pen; youth green drapery, woman crimson, red fillet: blue ground); *Capp.* 285. 3 (*Eng.* T. xvi. 5). 143×106.

81 (5). Hesione and Heracles (?). *Supra*, ii. 10; *Capp.* 285. 24 (*Eng.* T. xix. 6); *Holk.* ii. 43; *Caylus*, xvi. (*Eng.* T. xxvi. 5) *Pittura laterale alla porta G.* (Villa Corsini ?). 143×108.

82 (6). Male figure reclining—drunken Hercules (?). *Capp.* 285. 28 (*Eng.* T. xx. 3). 133×123.

83 (6). Female figure (Danae ?) reclining in front of a curtain. *Capp.* 285. 26 (*Eng.* T. xx. 4). 135×137.

84. (6). A woman sacrificing a ram: shield-like object on ground to right. *Capp.* 285. 9 (*Eng.* T. xvii. 3), chocolate ground. 133×123.

82–84 form a group, being all panels in the same wall, which is given as a whole in *Holk.* ii. 58 (a pen drawing), and *Caylus*, xxvi (*Eng.* T. xxviii. 2). *Holk.* has the following legends: *Pitture antiche trouate sotto terra nel orto di Stefano Guglielmini l'anno* 1686 *dietro l'orto di S. Gio. e Pauolo a mano dritta della strada che dal coliseo conduce alla nauicella.* That of *Caylus* is similar, but adds that the marble dado below was 7 palms (1·99 m.) high from the pavement, and had fallen. The colours are as follows according to *Holk.* 82: blue ground; 83, blue ground: curtain lake, drapery yellow; 84, female's drapery yellow and blue, scarf crimson, ground 'pauonazzo di sale.' They are mostly accurate in *Eton*, except in 84.

85 (8). Painting *del Palazzo di Augusto.* Two females and boy to left: a herm of a boy in centre: an island in background. On right are two men with staves, one seated, with green drapery: behind them is architecture. Not a part of iii. 44. 155×155.

Plate XIX. 86. (10) Wall painting, with the beginning of the vaulting shown. *Del Palazzo di Augusto* (wrongly). Really from the Golden House. *Vitt.* 23 (24) (*Inv.* 9585), *quarta stanza al coliseo.* Cf. also 32–38 (34–40) (*Inv.* 9596–9602) with Michaelis' notes, and *Caylus* i (*Eng.* T. xxiv. 1); *Lanciani* 176, 178 (who has missed this identification, and is quite wrong (*Ruins*, p. 381) in supposing that these drawings have anything to do with the stucco decorations of the Colosseum itself). Cf. Egger, *Cod. Esc.* text, p. 115. The error is also noticed by Michaelis (*Jahrb. d. Inst.* xxv. (1910) 113, n. 2. *Eton* shows two panels more to the right than *Vitt.* 298×179.

87 (21). Two draped female figures seated: the one to the left holds a staff in her right hand, and a garland in her left: the one to the right holds a globe in her right hand, and touches another (which rests on a stool) with her left. Above them Fame flies to the right (her trumpet is not shown). *Del Palazzo di Augusto. Holk.* ii. 40 (pencil).
215×166.

88 (21). Female figures seated. *Del Palazzo di Augusto. Holk.* ii. 35 (the two upper figures) (pencil). 142×159.

89–94. (All numbered 22 and lettered *del Palazzo di Augusto*). Decorative mosaics in the vaulting of S. Costanza.

89. A photograph is given in *Venturi, Storia dell' Arte Italiana*, i. (ed. 1), Fig. 96. 211×173.

90. *Venturi*, Fig. 94. 147×211.

91. *Venturi*, Fig. 91. 167×212.

92. *Venturi*, Fig. 92. 184×167.

93. *Venturi*, Fig. 99 (lower half—inaccurately represented).
162×221.

94. *Venturi*, Fig. 97. 179×150.

95 (22). *Del Palazzo di Augusto.* A wall with Bacchic scenes on right and left: an ornament with a herm in centre. 173×305. **Plate XIX.**

96 (16). S. Costanza. Copied from Francesco d'Olanda. *Del Palazzo di Augusto* [*sic ! ! !*]. *Cod. Esc.* 28-1-20 f. 27; *Vitt.* 18 (*Inv.* 9576); *Holk.* i. 52. Cf. *Baddeley*, 105; *Egger, Krit. Verzeichniss*, i. Taf. ii. 2; *Cod. Esc.* 4^{v} (*Egger Text.* p. 60). 204×393.

97 (12). Two seated females: in centre statue of a goddess. *Del Palazzo di Augusto. Capp.* 285. 15 (*Eng.* T. xviii. 5)—a wall in background added. 215×172.

98. Mosaic. Birds. *In S^{tae} Mariae trans Tiberim* (still in sacristy). *Cors.* 133 (*Eng.* T. xii. 2); *Capp.* 284. 100; *Holk.* i. 17; *Ciampini, Vet. Mon.* i. Pl. 32, Fig. 1. 242×175.

99 (18). Athena and three women. *Del Palazzo di Augusto. Capp.* 285. 35 (*Eng.* T. xxi. 6); Winckelmann *Mon. Ined.* 18 (from *Cod. Capp.* —he notes the locality as *Terme di Tito*); *Holk.* ii. 55 (pencil and pen: blue ground). 146×136.

100. Plan and elevation of 'baths' on Palatine. Windsor, A 1, (Michaelis, xvii.; now Vol. 167) f. 27 (*Inv.* 9247); (cf. Lanciani, *Röm. Mitt.* 1894, 22, *sqq.*; *Ruins and Excav.* 163; *Coleraine* vii. 26 (reversed), 27 (detail enlarged); Kirkhall engravings (copies at *Eton*, Bn. 13, 51–54); Montfaucon, *Ant. Expl.* Suppl. iii. Pl. 57; Breval, *Remarks*,[1] i. 85; *Coleraine* vii. 19–21; Jordan-Hülsen, i. 3, 91 n. 117. *Franco Bartoli delineò* on front. 293×431.

For the locality cf. Hülsen, *Röm. Mitt.* (1895) 255, who had fixed it exactly right from Bianchini's plan (p. 154 and T. viii.) under the Triclinium, where indeed it has recently been brought to light. According to Breval (*op. cit.*) the pavement was that represented *supra*, ii. 43, and the ceiling that shown *supra*, iii. 26; both have now been entirely destroyed.

IV. 100 a. Legend to the plan.

Famoso Bagnio scoperto l'Anno 1721 nelle Rouine dell Palazzo Magiore, il qual Bagnio, era di Augusto nell Monte Palatino:—

A. Facciata della Muraglia della stanzia quale era foderata di Vari Marmori fini Mischi, il quale formauono un Bellissimo Ornamento con pitture di tutta la volta, intersiati con cristalli e ornamenti, a oro—

B. Specchi di porfido verde.

C. Bocaglie di condotti di metallo doue sgorgauano le aque p(er) lauare.

D. Moriciolo il quale riteneua l'aqua all'altezza di tutto il ginochio, arivato á quell segnio, sgorgaua via ne feritori come si Mostra ne segni puntegiati che veniua, á cadere in un gran condotto di piombo, in forma di cassone sotto all detto Bagnio, il quale occupaua tutto la larghezza.

[1] 'A Bathing Chamber, supported by Pillars of *Giallo* and *Verde Antico*, and of Porphyry, whose Bases and Capitals were of Brass, with a *Soffito* and Pavement all of *Mosaic*, and the richest Incrustations that Art could be capable of, was scarce sooner discovered than lost again, being pulled to pieces by these *Vandals*, merely for the intrinsick Value of the Materials, which were scandalously retail'd to common Stone-Cutters and Dealers in *Pietre Commesse*.

'A vast Salon [which he conjectures to have been the *Iovis Caenaculum*] underwent the same fate.'

F. Colonne di porfido che girauano intorno alla stanzia all N° di 12 di ordine che sosteneuano la volta.

E. Scala che discendeua nell detto Bagnio pure foderata di vari Marmeri Mischi.

G. Fontana doue andaua l'aqua, in un cassone di piombo e con due grossi condotti si divideua nell dare l'aqua giu nell bagnio.

Tutto l'ossature dell bagnio sono di Marmero fino biancho il fregio dell corniconcino è di porfido le colonne segniate di rosso sono di porfido, e le altre sono di giallo Anticho; capitelli, e basi sono di Metallo corintio; li lauori delle Nichie sono di serpentino verde e porfido.

H. Pianta dell sudetto Bagnio.

ETON V. (B n. 8).

1–14, 16–43. All lettered at back: *Bartoli, Disegno trouato nel Monte Palatino,* with number. There is a note at the beginning: 'Numbers vii, xxxii, xxxx, xxxxi, xxxxii are in y^e^ great case with y^e^ large Drawings (Number xxxvii placed I do not find)'—the sentence in brackets seems to have been cancelled, and in fact No. xxxvii is now 30 of this volume. The others are *Mahog.* 5–8, 10; while No. 7 of this volume is really No. vii. of another set (*infra,* 44 *sqq.*).

1 (i). Group of five female figures to right (one, semi-nude, seated, the rest standing) all pointing to left, where is a column with a disk on it, in front of an urn, into which one youth has just thrown a dish of flowers, while another brings a similar offering: to the left are two women. Date (1721) added. 218×360.

2 (ii). Two female draped figures stand to the left, each holding a long trumpet (?): to the right a woman sits with her back to the spectator in front of a tree, while another advances towards her: on extreme right is a rock. 195×228.

3 (iii). Sacrifice: on left is a woman with head veiled, about to pour a libation on a flaming altar, behind her is an attendant: in the centre is a high square pillar with an egg (?) on top of it and a tree behind: in front of it a woman with a patera in her right and a dish of flowers in her left: to the right is a seated male figure, with a woman standing by him. 206×285.

4 (iv). Female figure seated on a seat on low base in centre: behind her to left are two female attendants, one holding a patera in her outstretched right hand: behind is a wall with festoons: further to the right a female figure advances holding a fillet: a male bearded figure follows her, and to right are two more male figures and a tree. 200×283.

5 (v). On left are three female figures round a circular altar: the right hand one holds a short cylinder:[1] to the right is a man bending a long bow (?), and behind him a draped female statue on a high pedestal in front of a tree: to the right a female figure, seated, watches him: one of her two attendants bears a tray, on which is a miniature pyramid. 190×344.

6 (vi). On left a pyramid in front of a tree: in front of it a male figure with petasus-like hat and a female figure hold a square box (?): Further to right is a disk on a column standing on a base, against which rests a thyrsus: on left of it three women, one with a basket (?) on her head, and on right three more, one holding a dish. 190×331.

7 (vii). Bacchic scene. On right a boy holds a cradle on his head: to the right of him stand three women, one holding a bowl containing flowers: to the left two more, one holding a garland: further to the left, in front of a small shrine, with an epistyle supported by two Ionic columns, are three more, one kneeling with hands outstretched, one standing, holding a tambourine (?), and a third with her right hand stretched towards the kneeling figure and a kylix in her left. 189×330.

8 (viii). On the right a bearded suppliant kneels and holds a column which stands on a low base, with a disk on the top of it, under a tree from which two *oscilla* hang: behind him stands a woman with a tambourine (?) in her left hand: in the centre stands a statue of Vertumnus with sickle and *pedum*, against the base of which lies a thyrsus: to the left are three women, one with a basket of fruit on her head; and to the left again are three men. 189×323.

9 (ix). Bacchus with a long pedum approaches Ariadne who unveils herself: behind her stand two attendants, one of whom holds a snake: two women with thyrsi and a man with a flower-wreathed staff

[1] Cf. *infra*, 20, 35, 41.

advance towards a pillar on the right: to the left are six more female figures, one with a lyre. Date (1721) added in this and the following up to 14. 189×491.

10 (x). Bacchic scene: on right a kneeling female figure uncovers some mystic object (cradle ?): to her right stands a female figure with a dish of fruit, and to the left three more women: in the centre a club rests upon a rock, behind which is a tree, and three more female figures: then comes a girl holding a basket over her head, and to the left again three more women. 188×467.

11 (xi). Bacchic festival: fourteen figures, including, on the left, a figure (statue ?) of a draped female with a pedum in her right hand and a dish in her left: the female figure in front of her holds a long board-like object diagonally: in the centre behind a tree is a square pillar: a male figure further to the right holds two board-like objects. 181×482.

12 (xii). Female seated figure on a chair in centre in front of two trees holding a disk on her left knee: behind her are three female attendants: a man in plumed helmet, cloak and greaves, approaches her from the right, and behind him are two women: to the left a man holding a spear hurries away, and a woman points to the left. Behind to the left is a wall. 179×265.

13 (xiii). Sacrifice. Three women stand by an altar under a tree to left: two men lead a sheep from the right, with two women standing by. 178×291.

14 (xiv). Female (?) figure seated on throne in centre: an attendant behind her: a man and two women stand, and one woman kneels, holding fruits, under a tree to her left: a nude man who approaches her from the right starts back in surprise: to the right of him are two other men, both draped. 178×252.

15 (xv). Sacrificial scene: a bearded emperor (?) stands by an altar: to his left are two bearded men and one unbearded (the latter semi-nude): behind the altar are two flute players, and in front is a camillus with the *acerra*: on the right are two *victimarii*, with a bull in front of them: in the background is a wall. *Nel Aventino fu trouati due facciate di*

stanze in parte cadute di 9 figure p(er) ciascheduna. Cf. L. 188. This drawing belongs to another set (*infra*, 44 *sqq.*) 180×248.

16 (xv). Bacchic scene: in the centre is a wooden basin, from the water in which issues a serpent: four women to the left (one with a thyrsus, one with a staff) one behind it with a bowl, and four (two with thyrsi, one, further back, with a patera) to the right: near the latter is a female statue on a base, in front of a column with an urn on it: behind this is a tree, from which hangs an oscillum: to the right in the foreground is a bowl on a pedestal, and a wall behind: to the left a figure is seated holding an urn, in front of an obelisk and a tree: behind her is an attendant. 226×461.

17 (xvi). Scene of sacrifice (?): on left in front of a pyramid, three women, one holding a palm (seated): then four women with a male figure in centre bearing a lamb (?) on his shoulders, a palm in his left hand, and a basket in his right: to right five other women and an altar with a dish of flowers on it: a wall in right background. Date (1721) added in this and the following down to 43 inclusive. 202×391.

18 (xvii). To the left a recumbent male bearded figure, by whom a woman kneels, while five others stand behind: he looks towards a youth on extreme left, who is pointing upwards with his right: to right a seated female figure (lower limbs draped) holding a mask: behind her a group of nine other figures, mostly wearing garlands. 197×424.

19 (xviii). Bacchic scene: to left a Maenad dancing with cymbals: then two women with lyre and tambourine: then Bacchus with thyrsus: to right a female figure with tambourine (?) approaches an altar: three other figures in background; tree on extreme right. 171×259.

20 (xix). Bacchic dance: youth to left with thyrsus in right and dish in left, then woman with oscillum and a cylindrical object: then woman with tambourine. 147×258.

21 (xx). Bacchic scene: to left a youth standing with two empty cornucopiae (?): then an altar with a club against it: then a girl dancing with cymbals: then another with garland and patera: between them a column and a tree. 155×268.

22 (xxi). Statue in centre under arched aedicula: three figures on each side. *Capp.* 285. 13 (*Eng.* T. xviii. 1). 184×262.

23 (xxii). Ariadne (?) seated to right of centre unveiling herself, holding cornucopiae in left: two women to left of her, one holding a sprig with flowers, and five more behind her: to extreme left a woman dancing and blowing double flutes. 172×307.

24 (xxiii). Bacchic dance: to left a male figure flower-crowned: then two females with *pedum*: then a female with long flute: then a male figure winged with double flutes: then a female with tambourine: then to extreme right a statue of a goddess on a pedestal in front of an aedicula. 180×483.

25 (xxiv). Female figure seated to left, a vase of flowers on a base in front of her: below her another reclines, and behind her stand two more: then a statue of a goddess (staff in her right) approached by a female figure from right: then female figure with torch and patera, and another blowing double flutes. 180×346.

26 (xxv). Youthful river-god reclining on a rock (facing left): two female figures approach him: behind him a pyramid and a tree. 188×170.

27 (xxvi). Bearded river-god reclining to left holding a cornucopiae in his left: a youth with spear stands behind him: then two women pouring libations on to an altar: then a tree. 169×185.

28 (xxvii). In background left of centre two pairs of Doric columns with flat architraves and an arch joining them: under the arch a female draped statue with cornucopiae in her left: in front stands a figure with a staff: then comes a tripod on base, to left of which a woman sits: from right two pairs of women and a youth and a maiden advance towards centre: on left are two women and a youth. 208×412.

29 (xxviii). On a high base in background between two trees a youthful Priapic herm holding a disk (?) with both hands over his head: in front a sacrifice: a bowl on an altar with three women about it, one holding a torch: in front a youth sits holding a palm, and a woman kneeling grasps his right arm: to left of her is a vase, and behind it two

women blowing trumpets: then two more, one playing the lyre, the other the double flutes. To extreme right a woman with thyrsus.

194×352.

30 (xxxvii). On left in foreground a raised mound with a circular opening in it (a *mundus*? ?): behind it stand five women, one holding two torches, another a dish of fruit: then comes a youthful Bacchus (?) with a cup in his right and a *pedum* in his left: then an aedicula: in the left hand portion is a fountain, behind which two women stand: then a seated female draped statue on a projecting base: to right stands a woman with a dish of fruit. 209×410.

31 (xxix). A wall and tree background: in centre a column with a globe on it: to right a female figure (Fame ?) sits in a high-backed chair, writing on a tablet: to left a female figure advances towards her.

179×282.

32 (xxx). In centre under a tree an altar with flowers on it, and an urn by it: to right a female figure (Ariadne ?) with her lower limbs draped reclines on a rock with uplifted right hand: to her right stand three female figures, one holding a piece of cloth with elaborate border: to left a camillus with *urceus* and *lituus* (?): then a woman, then a youth with a large disk. 213×418.

33 (xxxi). In centre a youthful female (?) figure holds a dish: behind are five other figures, to left three figures (two women), one dancing with cymbals, the other holding a kid: to the right in background is an aedicula with a seated female draped statue: then to right are three female figures, one blowing double flutes, the other holding a dish.

212×417.

34 (xxxiii). In centre a Priapus herm under a tree (with fruits in his drapery) behind which are bulrushes: to the right a youthful Bacchus dancing with cymbals: behind him stand two Maenads, one with thyrsus, while three more dance to his right: to the left are five more, standing.

207×423.

35 (xxxiv). Two Bacchantes dancing to right: one holds a large cylindrical object: to left under a tree a youth holding a whip, and a woman blowing the double flutes. 205×285.

36 (xxxv). To left an altar, behind which stands a woman; with her left hand she touches a tree, round which is twined a serpent: a *pedum* and an *oscillum* hang from it: then come three women, one with cymbals, another with tambourine: to right a youth with amphora and thyrsus, and in right background another, hurrying away.

180 × 301.

37 (xxxvi). To left a male figure with pipes: then a female dancing with basket of flowers in right and flowers held over her head in left: then youth with shield and spear (all these moving to left): to right a female sits on a rock holding a round shield (?) in right: four other female figures stand round her. 179 × 341.

38 (xxxviii). To right a youth and a Maenad (each holding thyrsi) dancing: to left three female figures, one holding pipes. 181 × 253.

39 (xxxix). Sacrifice: to right a column and altar (a cradle (?) on the latter) with three women and a youth standing by: in centre four women, one leading a goat to the left: then a tree in background: then two female figures standing (one with a basket of flowers). 205 × 409.

40 (xxxxiii). Bacchic dance: six figures, one male with a basket covered by a cloth on his head, the other five female figures dancing, one holding a candelabrum: tree in extreme left background.

167 × 296.

41 (xxxxiv). Bacchic dance: to right a male figure with thyrsus going to right: then a youth and three Maenads dancing (one holding a cylinder with bands across it at intervals (cf. Nos. 5, 20, 35): to left a female figure dancing. 167 × 343.

42 (xxxxv). Ariadne seated in centre on a rock: an urn on a pedestal to the right: three female figures to right, one with a long *pedum* and two women and a youth with crooked *pedum* to left.

159 × 234.

43 (xxxxvi.). In centre a column with a disk upon it: a female figure in front of it turns to right to a boy who advances with a goat; to right a woman with a patera stands by an altar: behind is a pyramid: to left a woman holds out a dish to a stag which runs towards her.

183 × 264.

44–47. Chocolate ground, sacrificial scenes. Cf. *supra*, 15, and *Mahog.* 11, 12.

44 (iii).[1] *No.* 3 *di* 6 *figure nel Aventino di un altra stanza ne la facciata con spartimenti di colonette.* Tripod in centre: to right of it two youths, one with a staff: to left a draped female figure holding a scarf: a basket of flowers on the ground near her: to extreme right a youth and a maiden, the former with a staff: to the left a youth with staff and patera. 175 × 325.

45 (iv). *No.* 4 *di* 6 *figure nel Aventino di una stanza, etc.* Similar tripod in centre: a woman stands behind it with double flutes: another comes from right and pours libation: behind is another with a thyrsus: then a man (with a loin-cloth and high boots) holding a basket of flowers: then comes part of another male figure (the painting is broken off here): to the left is a statue of Silvanus with his dog on a high base, and a standing female figure to the left of that again. 162 × 239.

46 (v). *No.* 5 *di* 7 *figure, etc.* Woman recumbent on right: three female figures standing behind her: altar in centre: a woman kneels by it, and two others stand behind. *Capp.* 285. 12 (*Eng.* T. xvii. 4). 162 × 239.

Plate XVII. 47 (vi). *Nel Monte Parimente Aventino fu trouata una facciata di stanza (vicino a Sante Prischa) No.* 6 *di* 8 *figure.* On left a woman seated lifts a cloth from an urn on an altar: there are six other women to right, and one male draped to the knees holding a palm in his right hand. 188 × 377.

Plate XX. 48 (viii). Bacchic procession left to right. *Vicino all' Arco di Galieno fu ritrovata una Tribuna dipinta col trionfo di Bacco con Asino e otto figure. No.* 8 Youthful Bacchus riding on an ass, supported by a youth, moving to right: with him Pan blowing pipes and youth with thyrsus: two other male figures in front, and a male and female behind (the former with pipes): fresco fractured on left. 192 × 277.

49 (ix). *Vicino al Palazzo Magiore alla villa Farnese fu trovata una Pittura antica di un carro tirato da quattro Cavalli con tre figure. No.* 9. A warrior descends from a quadriga to defend himself with his spear

[1] Nos. i, ii of this set are *Mahog.* 11, 12; while 7, *supra*, must be No. vii. of this set.

against a man attacking him from the left, while to the right a servant holds the horses. A tree and a wall in the background: in front a pyramid on a pedestal. 174×274.

50 (x). *Altra stanza al Palazzo Magiore alla Villa Farnese fu ritrovata una pittura antica di* 6 *figure. No.* 10. Two warriors offering spoils to Victory—a statue on a high pedestal to left, with a smoking altar in front of it: with them are three attendants: a wall and an obelisk on a square base in background. 175×264. **Plate XX.**

51 (xi). *A San Stefano rotondo fu trovata una stanza di Pittura antica di* 6 *figure* xi. Ariadne lies abandoned to left: then a square altar in front of a square pillar: then a youth with a club on his left shoulder advances to greet three others (two with *pedum*): to right sits a female figure with a basket of flowers. 174×305.

52 (xiii). *Altra cioe un pastore con Pallade.* Pallas advancing from left with a *vitta* to a shepherd who sits on right: landscape background. *Capp.* 285. 19 (*Eng.* T. xix. 1). 217×178.

53 (xii). *A S. Stefano Rotundo una stanza altra, Prometeo che forma l'uomo, con Pallade* xii. Prometheus seated on the left, holding a small figure of Man: Athena stands to the right holding a butterfly: a wall in background. *Capp.* 285. 23 (*Eng.* T. xix. 5). 218×143.

54 (xiv). *Altra simile di* 2 *figure.* Two shepherds with Phrygian caps, one seated, one standing: rocky landscape with trees in background. 218×163.

55 (xv). A pair to 15, the inscription of which it repeats. Rhea Silvia with twins seated on rocks in centre: Mars stands to right: behind him another helmeted figure: then two unarmed youths, one seated, one standing: to left a bearded man, and beyond him a youth with helmet and shield. A high base in extreme left background. 153×284.

ETON VI. (Mahogany Case).

1. Column of Trajan (attributed to Pietro da Cortona in the list of the contents of the box). Pen and brown wash. 1130×218.

2. Painting of a harbour. *Franc Bartoli delineavit* at bottom of shield with legend. *'The Port of Antium found painted on a wall in* **Plate XXI.**

Titus's Baths—a great curiosity' (in the English list). An engraving in Bellori, *Forma Urbis ad init.* agrees generally with our drawing, but is less accurate in details. See Dubois, *Pouzzoles Antique*, p. 202; Carcopino, *Mélanges*, xxx (1901), 424; and *Rev. Arch.* 1913, ii. 253. In *Nett.* 157–169 (*Inv.* 11406–11417) are detailed reproductions of the individual buildings (Hülsen in *Röm. Mitt.* xi (1896), 213 *sqq.*), in which we may notice that most of the windows and spaces between the columns are represented as glazed. There are other differences in details, as a comparison will show. There is much difference of opinion as to the subject represented—the harbour of Rome under the Aventine, that of Claudius at Ostia, or that of Puteoli; but Carcopino confirms the last identification, and makes the island that on which Octavian, Antony, and Sextus Pompeius met to conclude the peace of Misenum in 39 B.C. It is clear that the buildings on the island are not *thermae*, as Carcopino (p. 257) points out. As Hülsen shows, the painting must have been found in July, 1668, in the building described *supra, Eton*, ii. 2, etc. Perhaps the greatest diversity is in the representation of the building called *Aquae Pensiles*. (For inscriptions cf. *C.I.L.* vi. 36,613). 598×1170.

Plate XXII. 3. 'An Ancient Picture found 1724 in the Farnesian Gardens on Mount Palatine.' Large wall with upright scene in centre and oblong scene at each side—all relating to sacrifice at rural shrines. The right-hand scene (with an eagle descending towards the altar) Egger, *Krit. Verz. Wien* i. p. 37, No. 112 (cf. p. 45, Fig. 14). *Turnbull*, 27, after a drawing in Albani Collection (found on the Palatine in September, 1724). 603×1073.

4. Scene with disembarkation of Ulysses (?). 'An Ancient Picture found 1724 in the Farnesian Gardens.' *Coleraine* vii. 25 (423×725). 750×524.

Drawings by Gaetano Piccini in Vienna, 110 (left half only: the right half was broken off by a cross wall, so that the Eton drawing is much reconstructed; reproduced in Haugwitz, *Das Palatin*, p. 108, Fig. 11); Egger, *cit.* p. 37, p. 43, Fig. 13.

Vienna 111 shows the same on a larger scale: it is identical with *Turnbull* 25 (central scene only). 'The Original is now quite gone, tho' it was found not very long ago in the Orti Farnesiani. Palazzo, the Pope's Antiquary, assured me it was in very good condition when it was

discovered, and a drawing of it was then taken, which Cardinal Alexander Albani now hath. It was in Height P. 4, and in Breadth P. 1½' (text p. 177). These drawings are not in the Albani Collection at Windsor.

The date of discovery is given by Piccini too as September, 1724. Cf. Ghezzi *Ottob.* 3109, 198.

It is under the Basilica (cf. Hülsen, *Röm. Mitt.* x (1895), 259), and has recently been found. It belongs to an earlier house, which may be dated to the end of the Republic.

Turnbull 28 (which was taken from the same site) is not identical with any of the Eton drawings. *Vienna* 113 too (which shows the ceiling of this room) is not to be found in *Eton*.

5 (xxxii). Frieze of twenty-two figures. On back to left *Fr. Bartoli* . . . . to right *Disegno trovato nel Monte Palatino*, 1721, *No.* 32. A statue is being set up on a pedestal, and offerings are being brought to it. Dionysiac (?). 192×720. **Plate XXIV.**

6 (xl). Frieze of eighteen figures. On back: *Fr. Bartoli* . . . . *Disegno trovato nel Monte Palatino*, 1721, *No.* 40. Rustic sacrifice: on the right several figures are reclining: the two groups are connected by nymphs. 175×791.

7 (xxxxi). Frieze of fourteen figures. '*An Ancient Painting found in Mount Palatine*, 1721.' Bacchanalian dance. 187×725.

8. (xxxxii) Frieze of sixteen figures. *Fr. Bartoli* . . . . *Disegno trovato nel Monte Palatino*, 1721, *No.* 42. Bacchanalian dance: three female figures on left sacrificing in a walled open shrine, in which is a female draped statue. 192×838.

9. Frieze of fourteen figures. '*An Ancient Painting perhaps only an imitation of the Ancient, for there is no mention where found.*' Bacchic dance: to left one male figure recumbent: to right a female draped statue on high base with thyrsus in right, and five female figures standing and sitting around: a wall, a high base with a bowl on it, and a tree in background. 207×472.

10 (vii). Frieze of fifteen figures. '*An Ancient Painting found under Palazzo Magiore.*' On left a group of female figures, two seated on a rock, one kneeling, the rest standing: two others hasten towards them

from the right, and two others stand : to the right again a boy with *pedum*, and a woman with a basket : in right background a pergola of four Doric columns on a high wall from which hang festoons. 207×472.

11 (i). *Nel Aventino due fregie di stanze N.* 1 *di* 14 *figure.* An altar in the centre : on each side of it a group of three figures facing towards another altar, towards which two men advance : then a pair of columns with a door between them, with *pedum* and *oscillum* tied to the front column : at each side a male and female figure, the male dancing. 163×669.

12 (ii). *Nel Aventino due fregie di stanze N.* 2 *di* 16 *figure.* Pairs of columns as before, but more to the right : between them five figures performing a sacrifice : on each side three figures advance to an altar (group on right includes two armed men) : to left a column, beyond which two men hold an object covered with a cloth : then a bust on a high pedestal, towards which three figures advance (one female with a lyre) : to extreme left, column with disk upon it. 178×672.

13. In centre panel : sacrifice with three male figures. *Una lunetta di volta arcata trouata sul Monte Palatino,* 1721. *Cameron,* 56 ; no longer existing. Lanciani, 189, wrongly attributes 13 and 14 to the Aventine. 260×439.

14. Ceiling, with a panel at each end. *Una volta arcata trovata nel Monte Palatino,* 1721. *Cameron,* 55. Second room of the ' bagni di Livia,' which has by recent excavations been ascertained to belong to the same building as iv. 100 (attributable to the early Empire—Tiberius or Claudius ?). Ronczewski, *op. cit.* p. 29, fig. 16. 313×675.

15. *Una volta trouata nel Monte Palatino,* 1721. Complicated ceiling design, as yet not found. *Cameron,* 54. 521 square.

16–18. *' A Staircase with its Ornaments, and the Passage to it somewhat ruinous ; found on Mount Palatine,* 1721.'

16. One side of a staircase. Apparently it is that behind the Lararium of the Flavian Palace on the Palatine, which is now entirely ruined, and was probably destroyed by the Farnese themselves. Hülsen, *Röm. Mitt.* x (1895), 265 ; *Coleraine* vii, 23 : *Laterale destra della soditta scala Monte Palatino* (both 710×394 inside frames, but details differ) ; Ghezzi *Ottob.* 3108, 111.

17. The other side of the same staircase. Size as 16. *Coleraine* vii. 22 (*Laterale sinistra*, etc.).

18. *Nel Palatino una scala dipinta le due laterali.* This must be the end of the same staircase. A break in the wall is shown. On the lower level there is a female statue on the right: on the left the base only is shown. Above there is a scene of a female figure and a youth. *Coleraine* vii after 24. 326×304.

19. Plan of the *aula* and *lararium* in the Flavian Palace on the Palatine, with the staircase in question. 153×211.

ETON VII (Bn. 9). (Cf. Lanciani, *Bull. Com.* 1894, 182.)

4. *Mosaico antico Palazzo Barberini, No.* 138.[1] Rape of Europa. Mosaic pavement found at Palestrina, outside the city, at the place called L'Arcione, *i.e.* just below the lowest terrace of the temple and removed to the Palazzo Barberini. *Ciampini Vet. Mon.* I. tav. xxxiii. p. 82; Bartoli, *App.* tav. xii. p. 95; *Turnb.* 8 (original 4 palms 4 oncie by 4 palms 3 oncie). Cf. Jahn, *op. cit. supra.* It is not now visible. 490×475.

5. *Nel Museo del cardinale Gualtieri, G. G.* (*i.e.* Filippo Antonio Gualtieri (d. 1728). Female figure (priestess or attendant) draped, moving to right, holding a jug with a tray upon it, and crowned with a garland of leaves: her drapery is yellow-brown below, and blue above. The type is that of *Eton* iv. 52, but there is no foliage, except two branches on which the figure stands. The museum is mentioned by Deseine, *Rome Moderne* (1713), i. 42. 370×248.

6. *Nel museo del cardinale Gualtieri G. G.* Head of Mars. **Plate XXIII.** 153×147.

7. *Nel museo del cardinale Gualtieri G. G.* Amazon with a *pelta*. **Plate XXIII.** 157×150.

[1] The numbers refer to an inventory lettered outside *Palazzi di Roma*, with the following title within: *Bassirilievi, Pitture Antiche, Gruppi, Statue, Busti, Vasi, Are, etc., in Diversi Palazzi di Roma.* It forms an index to the great series of drawings of sculpture which Topham not only ordered to be made (cf. Lanciani, *Bull. Com* 1894, 165, who however did not see this volume) but is a complete inventory of the contents of the various collections, including the pieces which Topham did not think it worth while to have copied; and it is thus a document of capital importance for the condition of these collections in the early eighteenth century. I hope before long to be able to publish it in its entirety.

8. *Palazzo Barberini, n.* 224. Fresco of Roma, found in 1655 near the Lateran 7, in the Palazzo Barberini with the apocryphal legend :—

VIRTVS . HONOR . IMPERIVM

Nett. 147 (*Inv.* 11390) ; Franks ii., f. 85, No. 421 ; Causseus II. vi. 18; *Turnb.* 1, and Pl. A. (and elsewhere); *M.-D.*, 4111. Drawing by Campiglia, as are the three following. Cf. *Michaelis, Jahrb. d. Inst.* 1910, 122 ; Körte in *Arch. Zeit.* xliii (1885) Taf. 4, p. 23. 261 × 280.

9. *Palazzo Barberini n.* 223 [called *pittura antica risarcita* in the inventory]. Fresco of Danae (with only the Cupid asleep at the end of the couch, the other two being omitted. *Holk.* i. 5 ; *Turnb.* 2 ; also Pl. B and p. 171[1]; *M.-D.* 4112 (of doubtful antiquity). 299 × 336.

Plate XXIV. 10. *Pittura antica, palazzo Barberini.* Sleeping Cupid with the three Graces watching him. No longer extant. 225 × 295.

Plate XXIV. 11. *Pittura Antica, palazzo Barberini.* The Fate Atropos seated, *Turnb.* 5 (about two palms in height). Now no longer extant. Diam. 193.

12. Two females seize a youth, one on each side (Hylas and the nymphs ?). Numbered xvi. 200 × 155.

14–18 are coloured in sepia and half-tint. They are details from the loggie of Raphael ; and 15–18 bear the legend *in xystis Vaticanis.*

14. *E ruinis Domus Titi cum aliis ornamentis a Raſaele urbin. in aula Vaticana adumbratis depromptum.* Stucco relief of two female figures, seated, who are weeping. See Hofmann, *Vatikanische Palast,* Pl. 74 (xiii. f.). 137 × 133.

15. A seated female to the left—a tiny fawn to the right. 122 × 139.

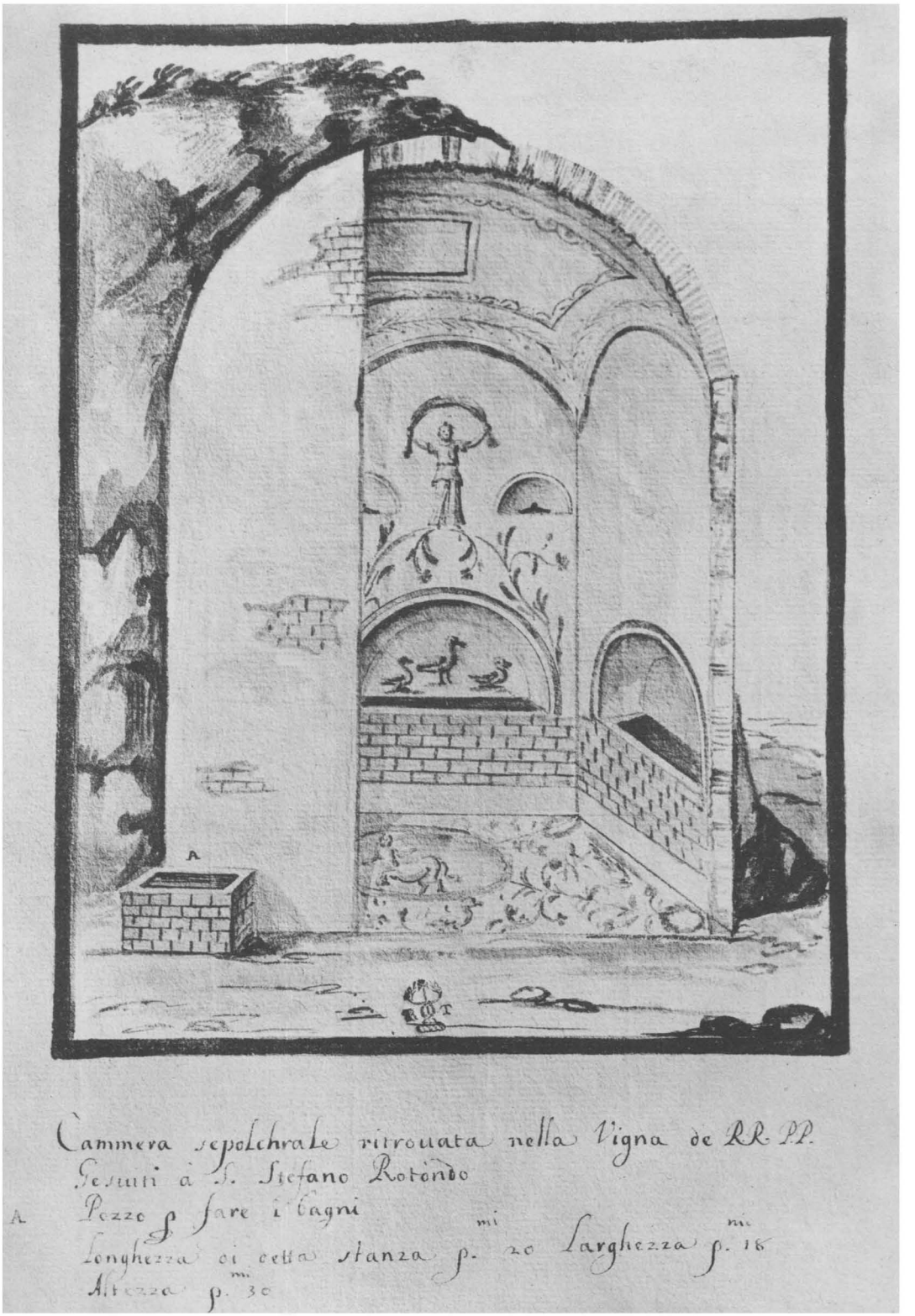
16. A recumbent Bacchus with a small figure by him. 122 × 139.

17. An erotic scene. Hofmann, Pl. 70 (xiii*b*) (?). 133 × 130.

18. Two ephebi. Hofmann, Pl. 48 (iic) (?). 137 × 130.

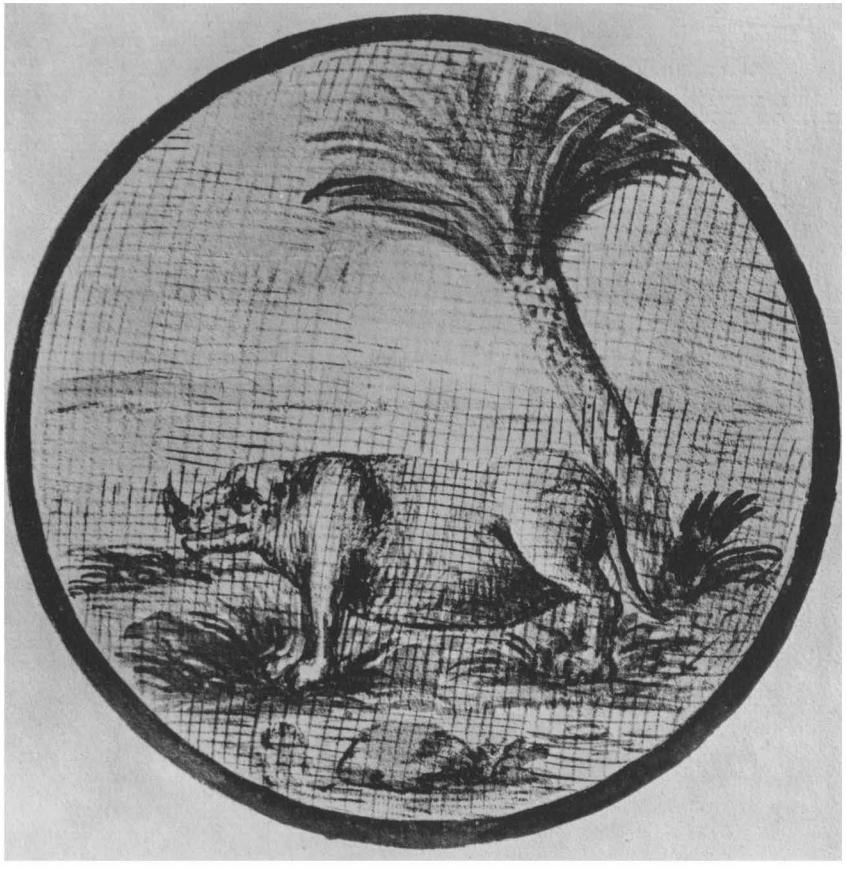
[1] Turnbull states that this and the previous No. were, according to the traditions at Rome, found in a subterranean chamber in digging the foundations for the Palazzo Barberini. This is certainly incorrect as regards No. 8.

[*End of the Eton Drawings.*]



Cammera sepolchrale ritrouata nella Vigna de RR. PP.
Gesuiti à S. Stefano Rotondo
A Pezzo p. fare i bagni
Longhezza di detta stanza p. 20 Larghezza p. 18
Altezza p. 30

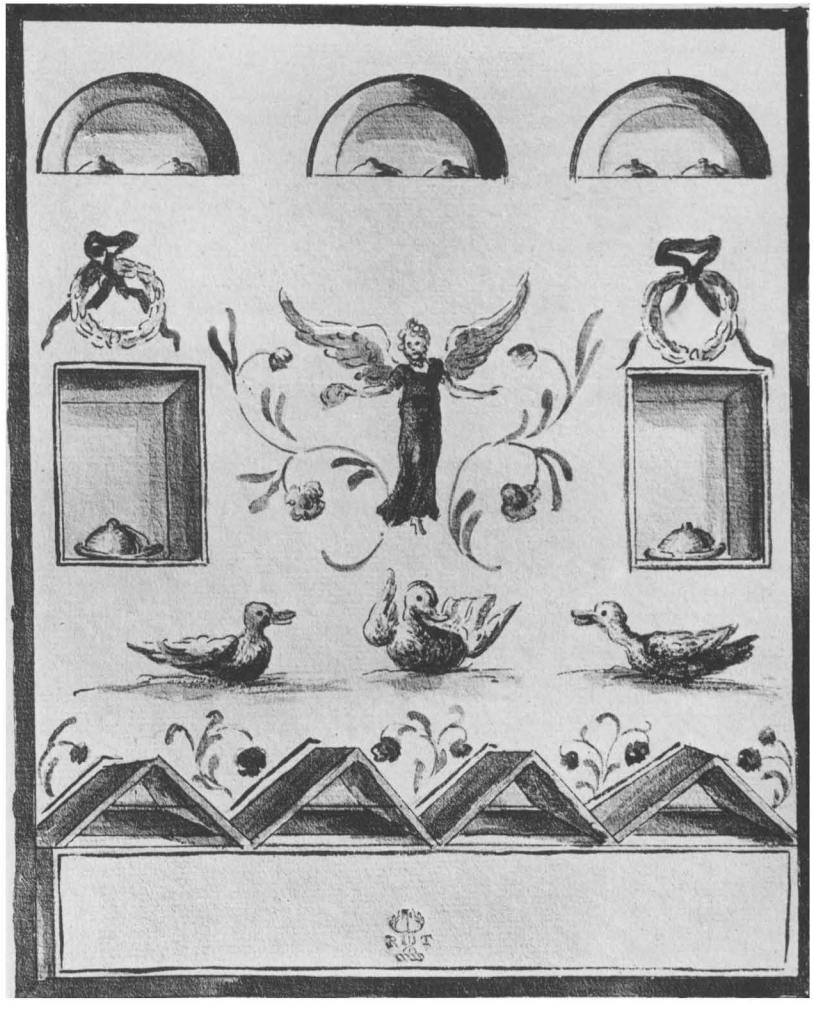
I. 24



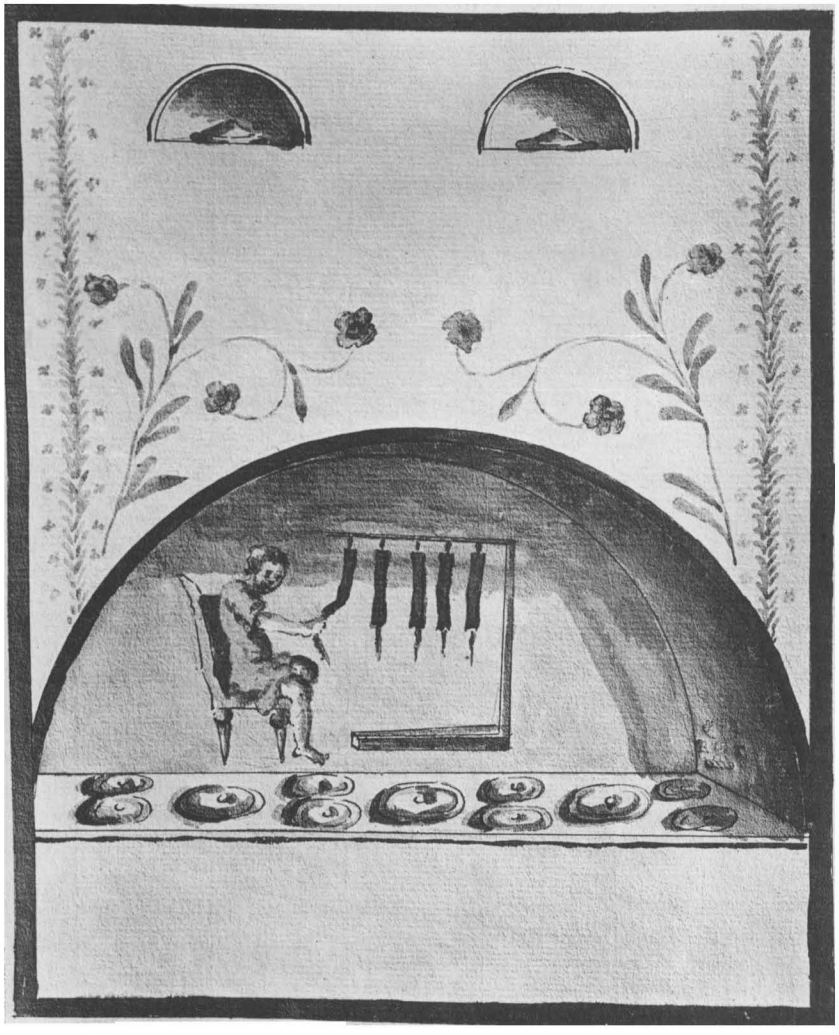
I. 29

I. 30

TOPHAM DRAWINGS (ETON COLLEGE)

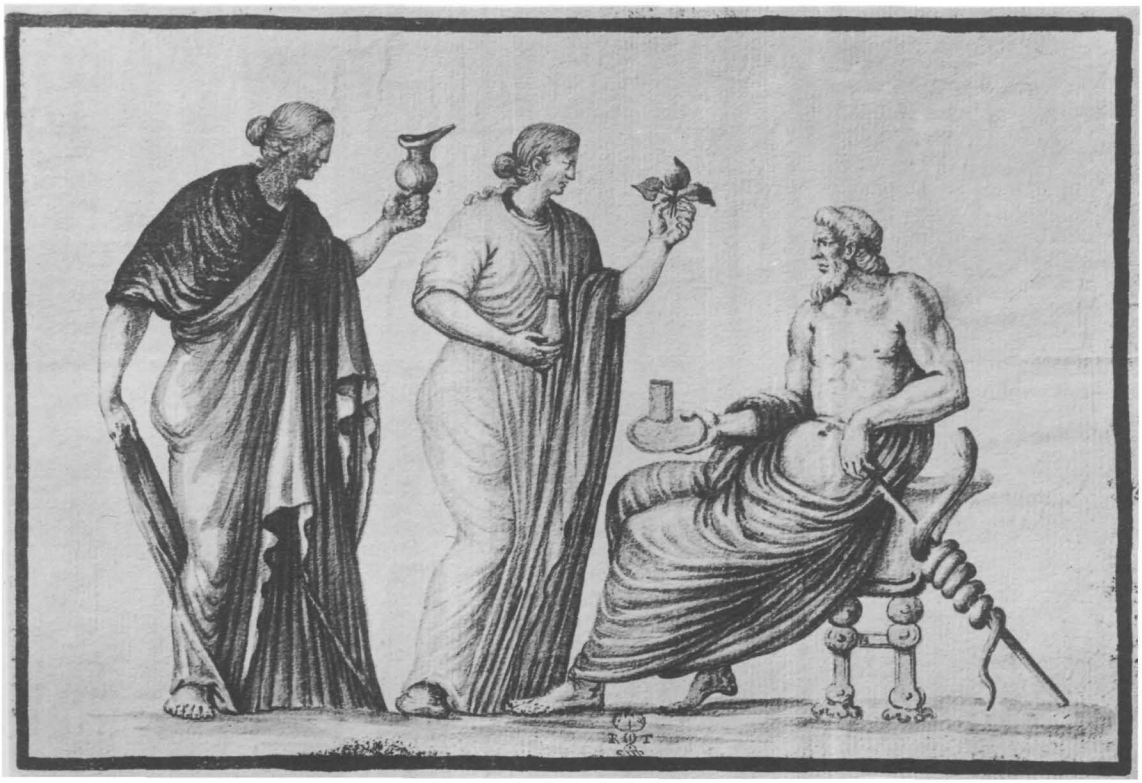


I. 39

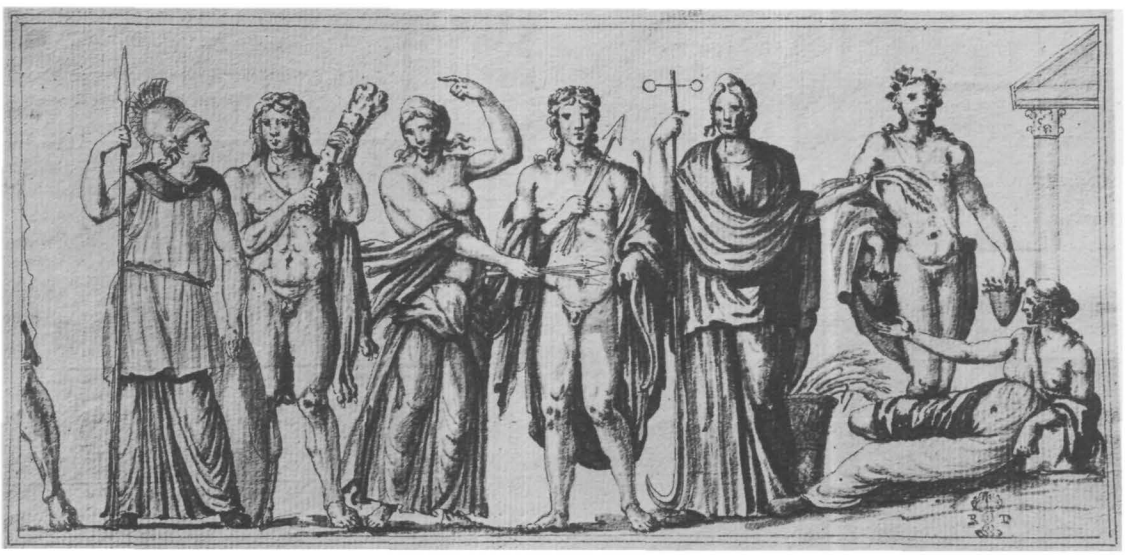


I. 40

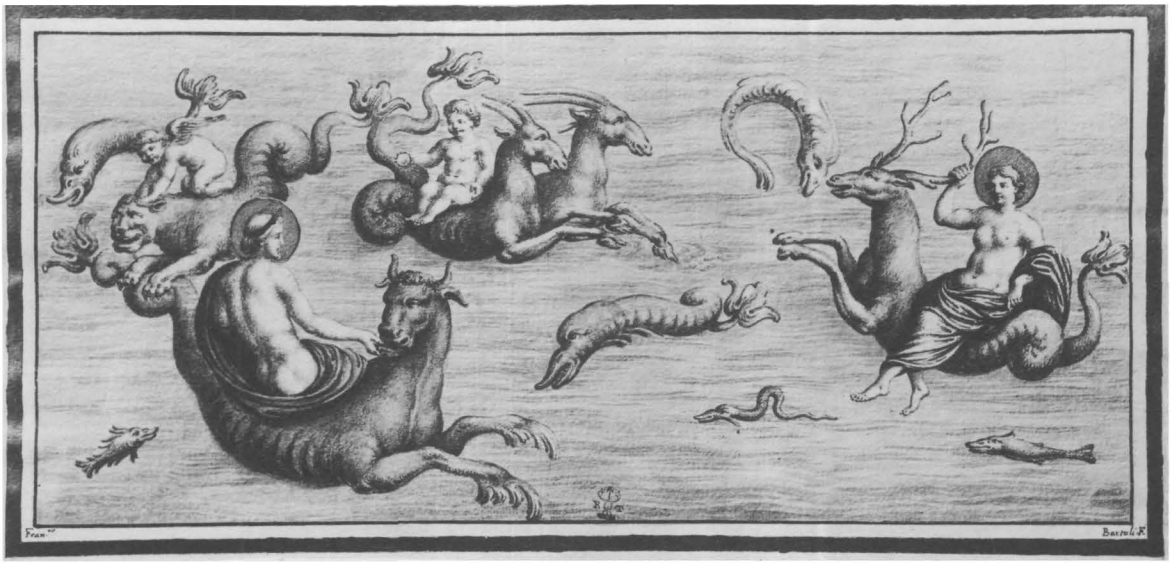
TOPHAM DRAWINGS (ETON COLLEGE)



I. 68

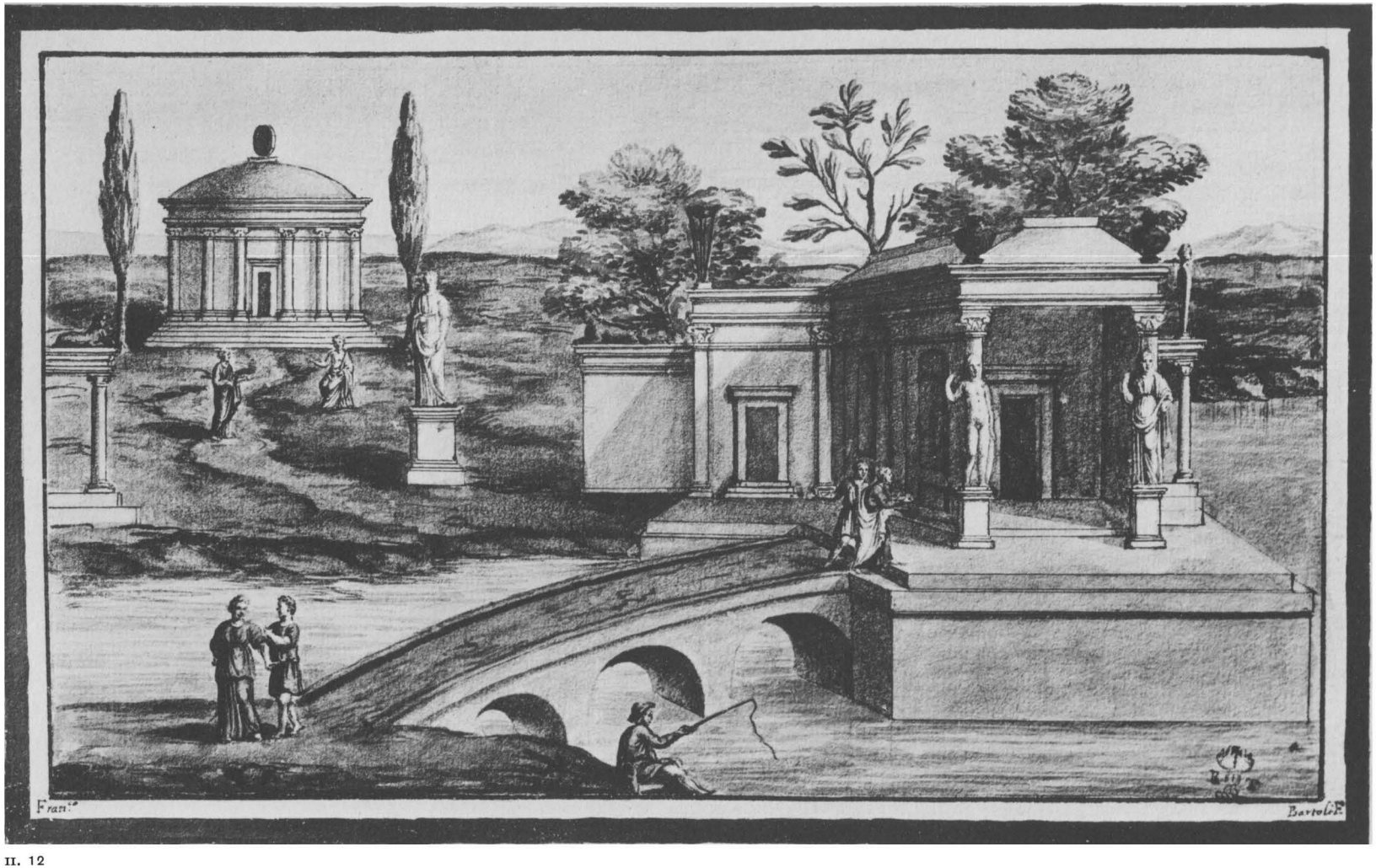


I. 69



II. 3

II. 18



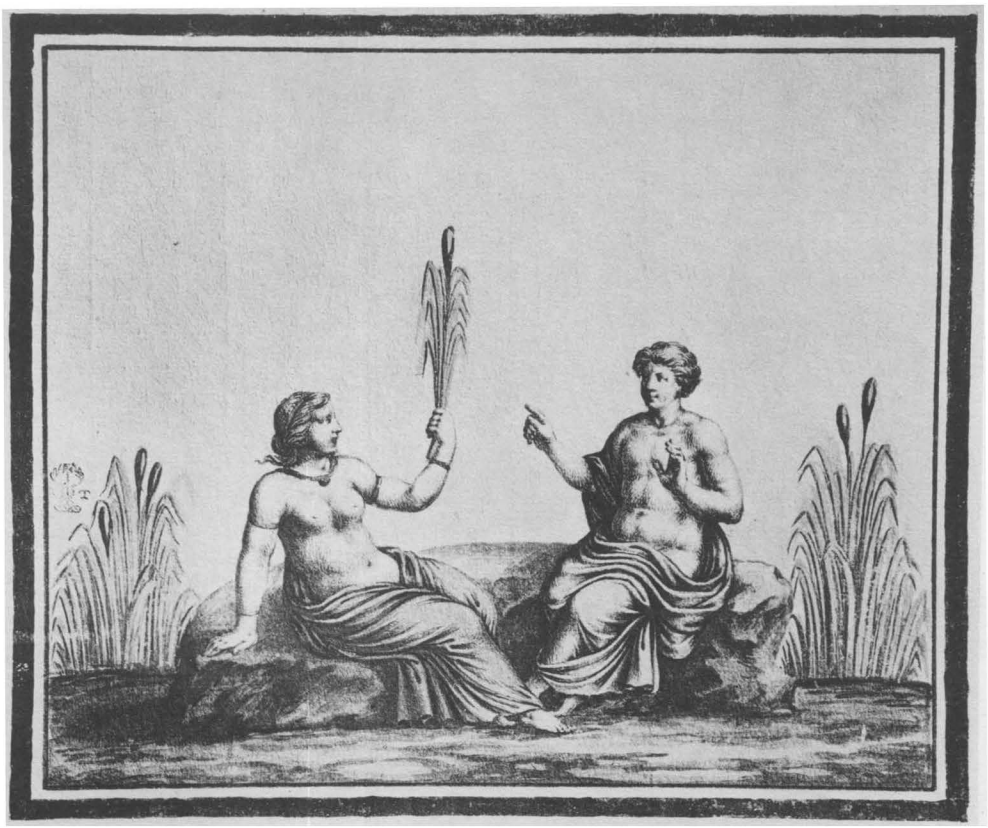
II. 12

TOPHAM DRAWINGS (ETON COLLEGE)

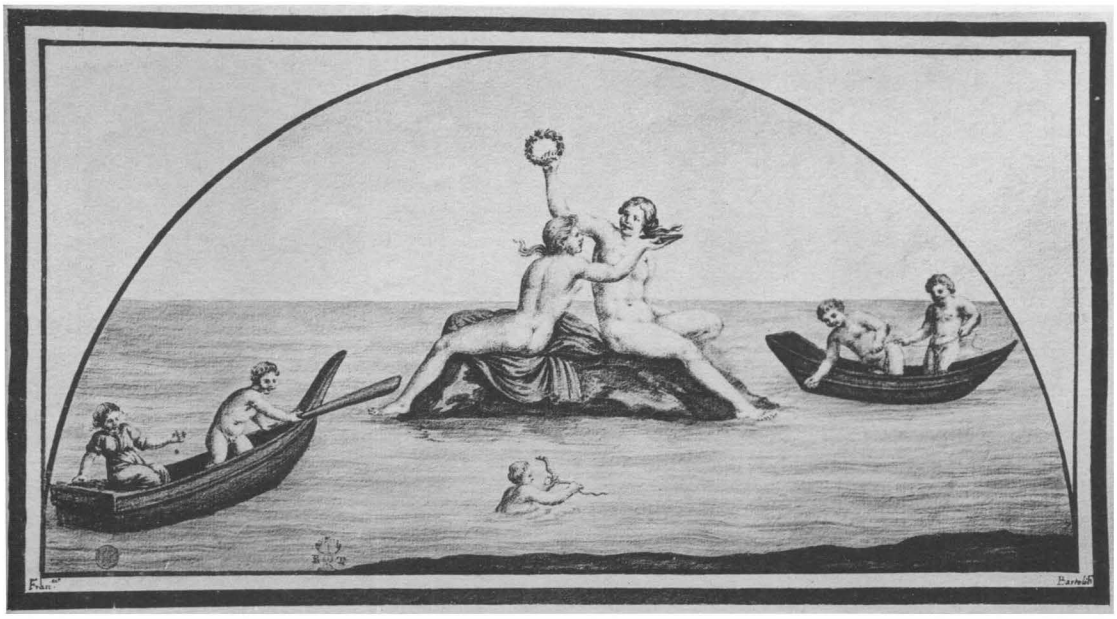
II. 14

II. 15

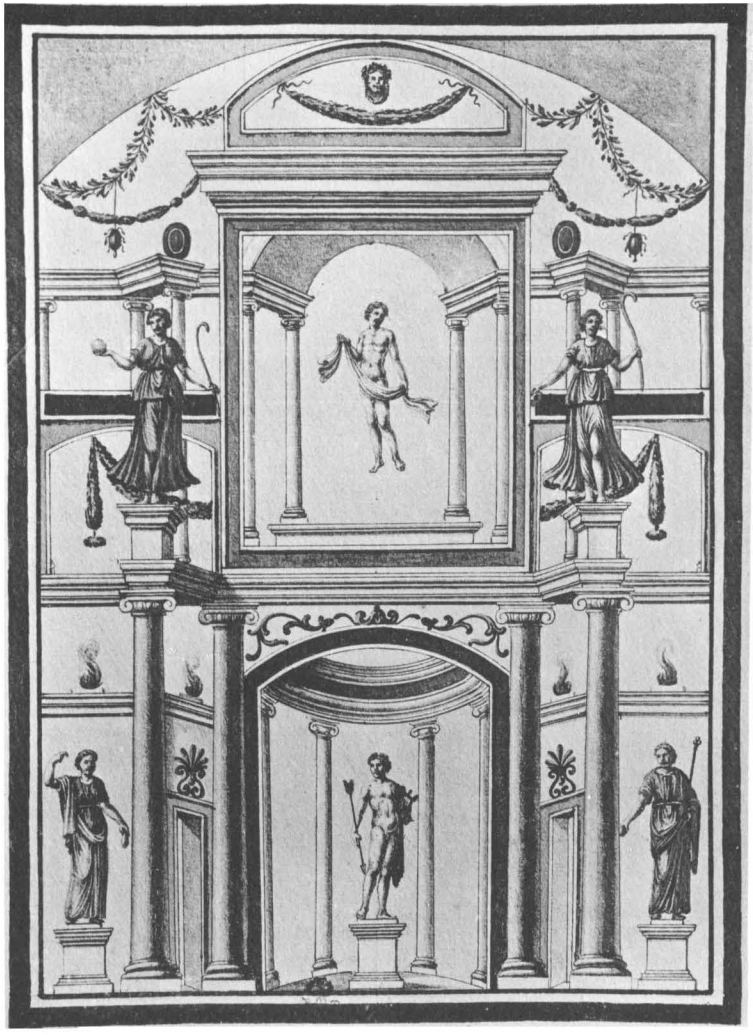
TOPHAM DRAWINGS (ETON COLLEGE)



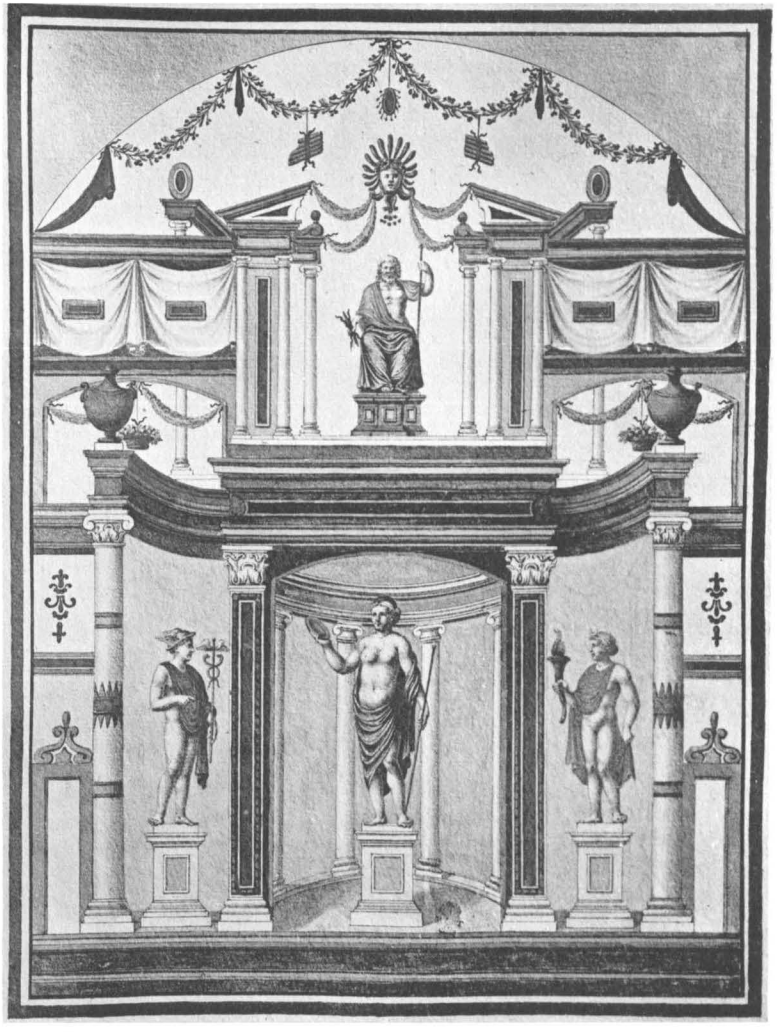
II. 29



II. 23



II. 27



II. 49

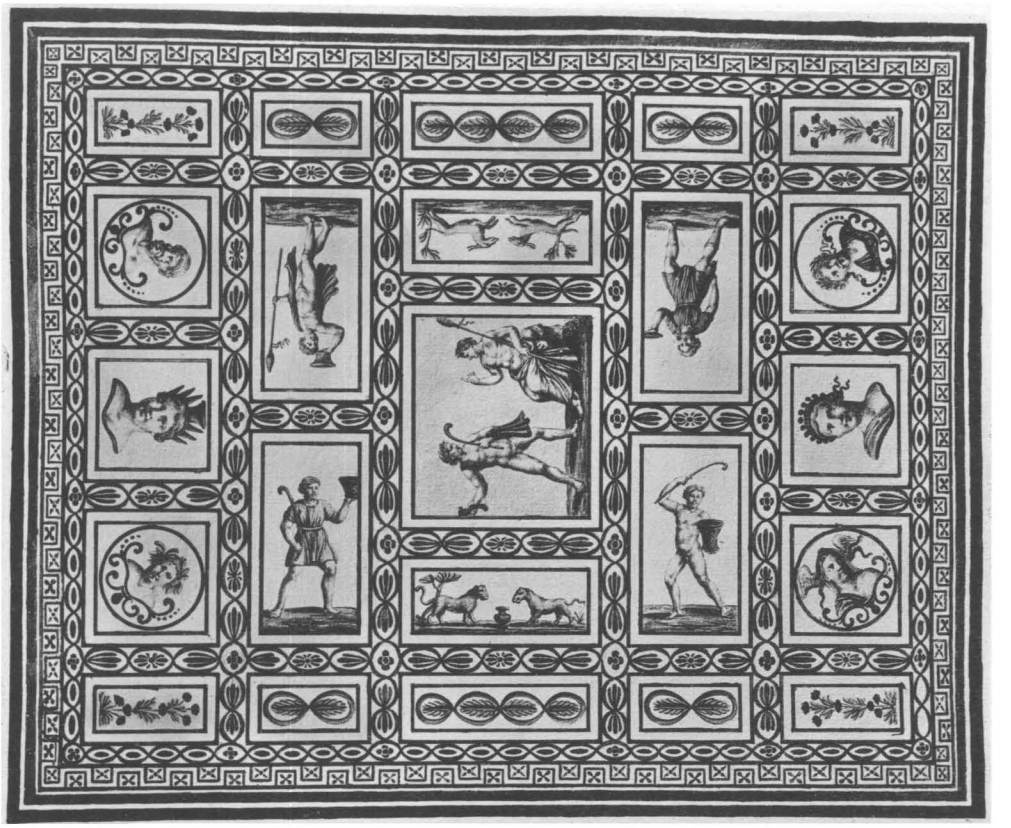
TOPHAM DRAWINGS (ETON COLLEGE)

II. 37

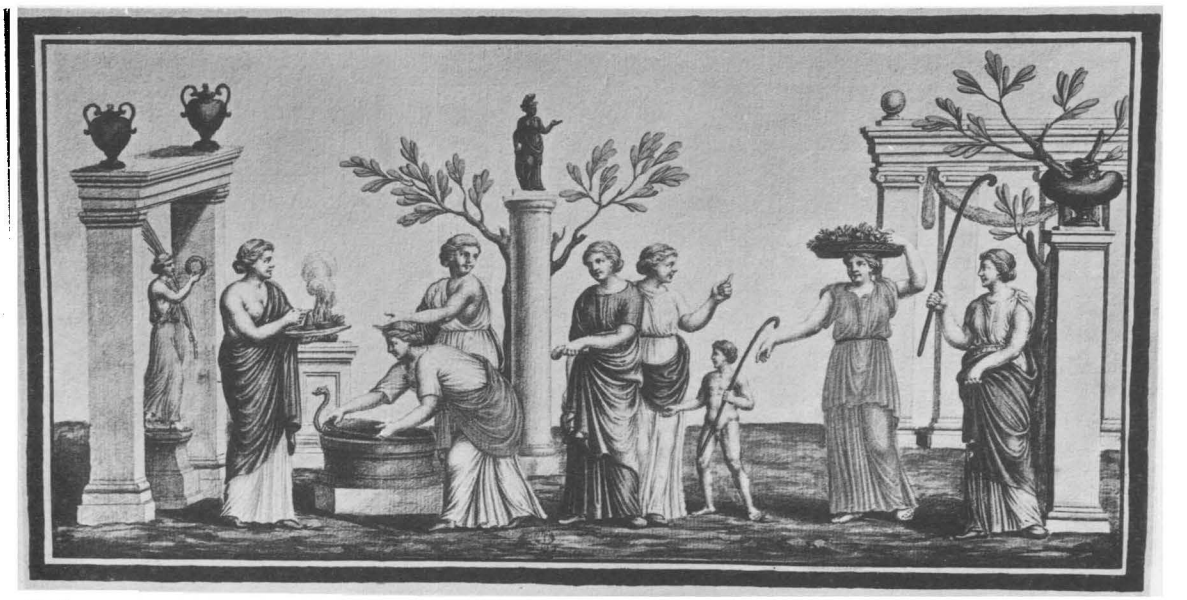
II. 38

II. 39

II. 40

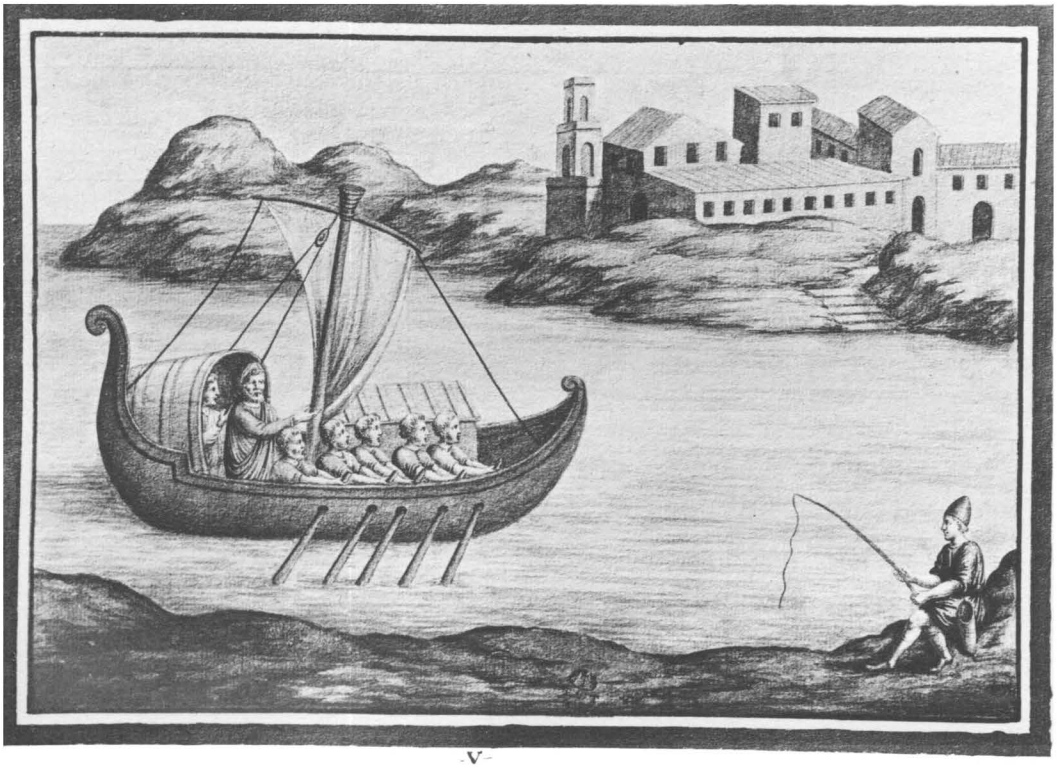


II. 42

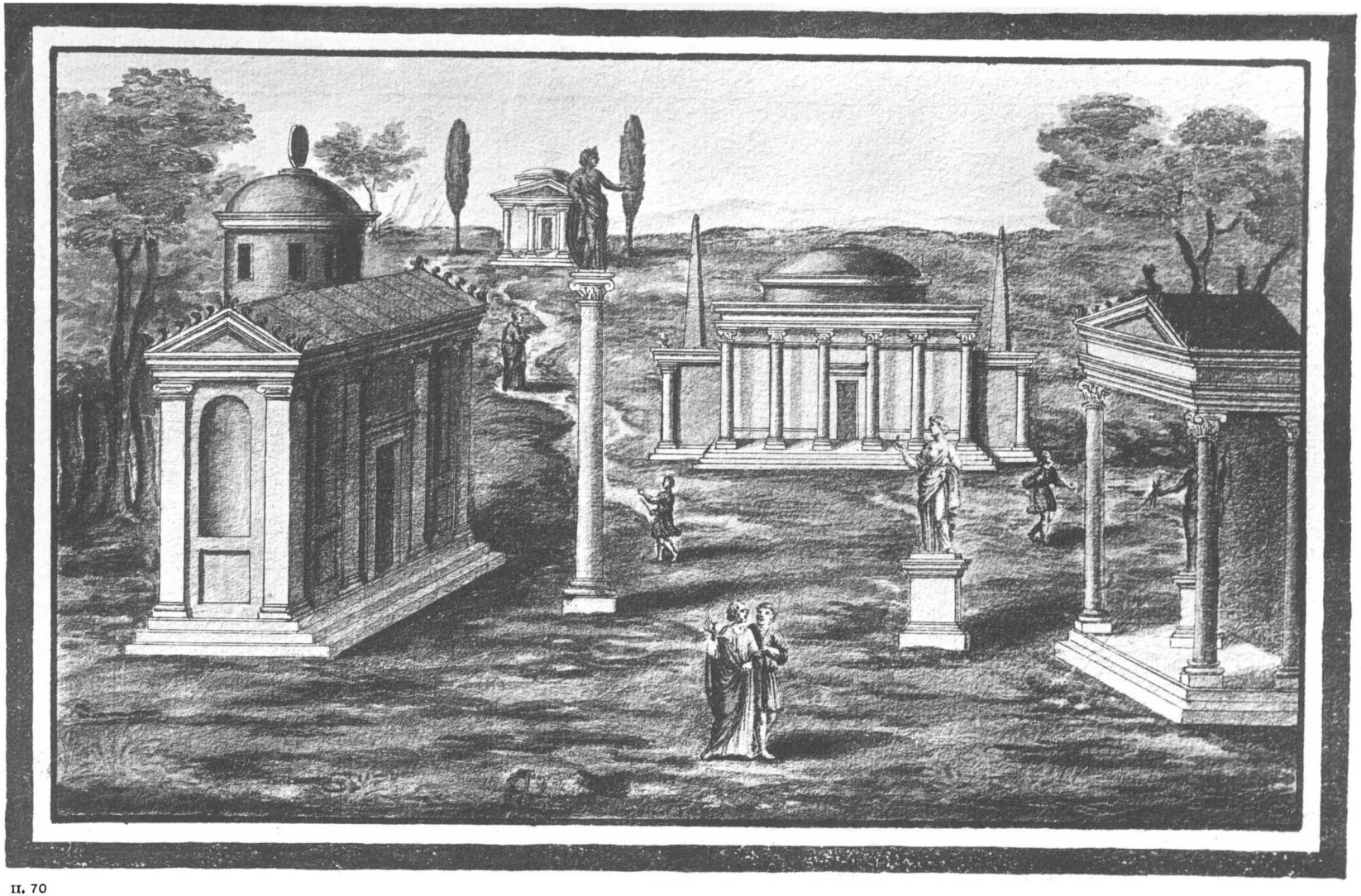


II. 41

II. 62



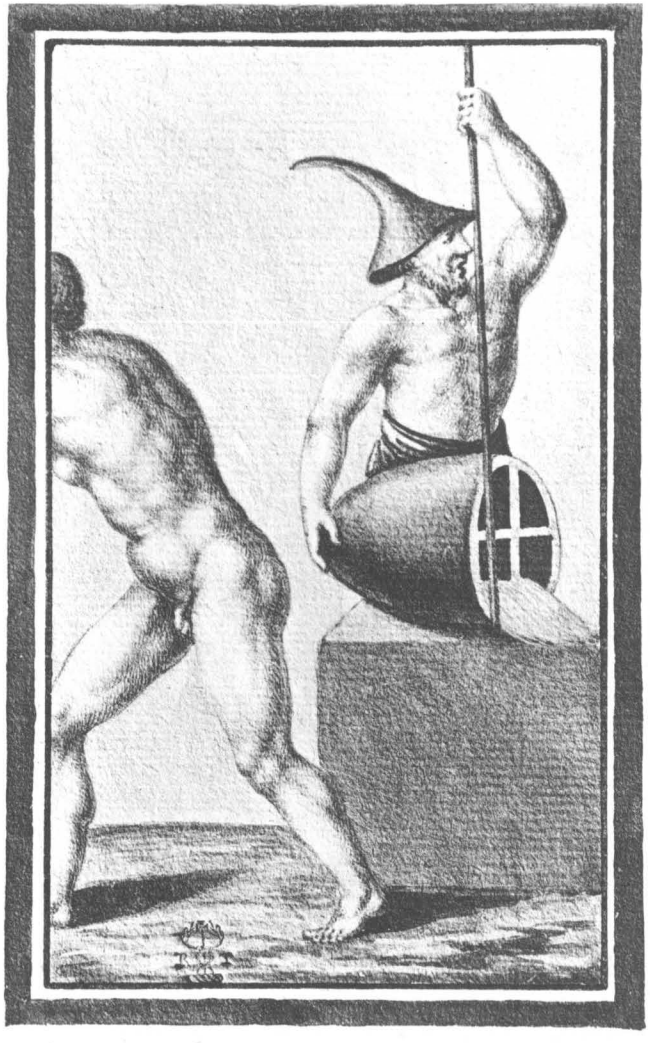
II. 69



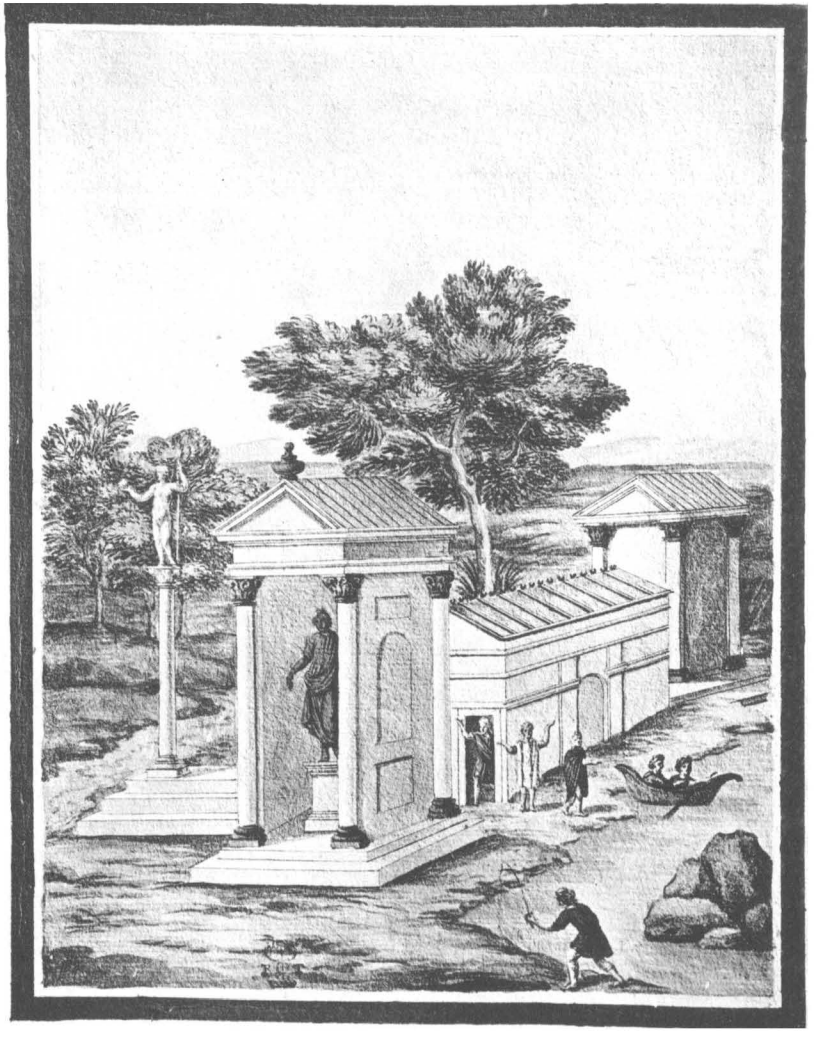
II. 70

TOPHAM DRAWINGS (ETON COLLEGE)

P.B.S.R. VII. PL. XIII.



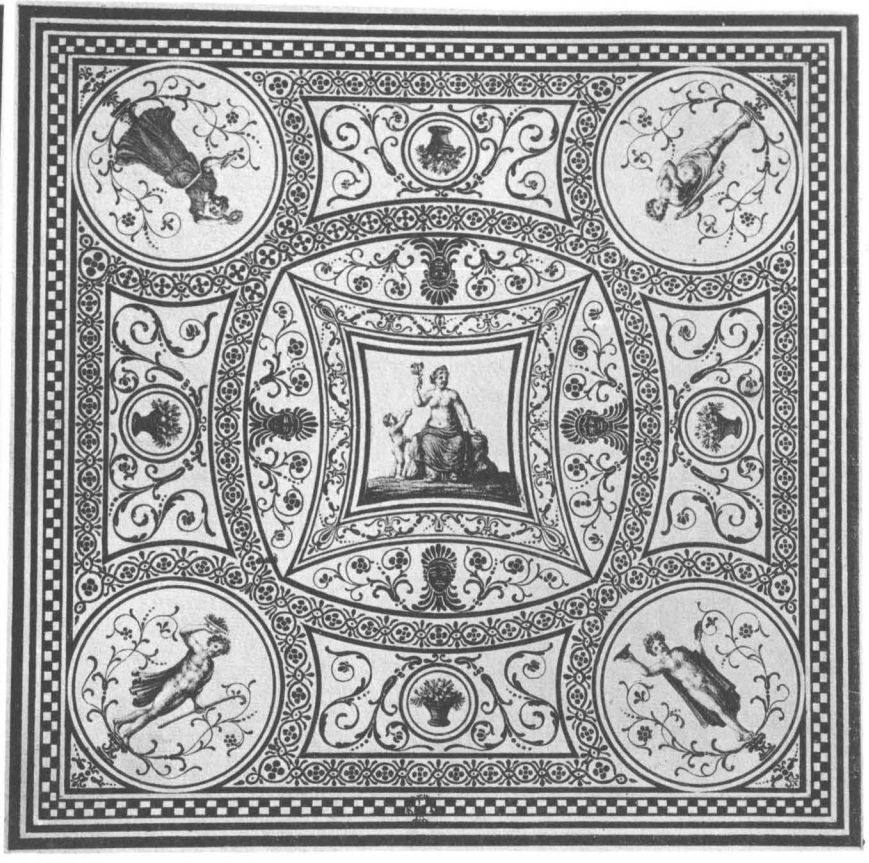
II. 71



II. 72

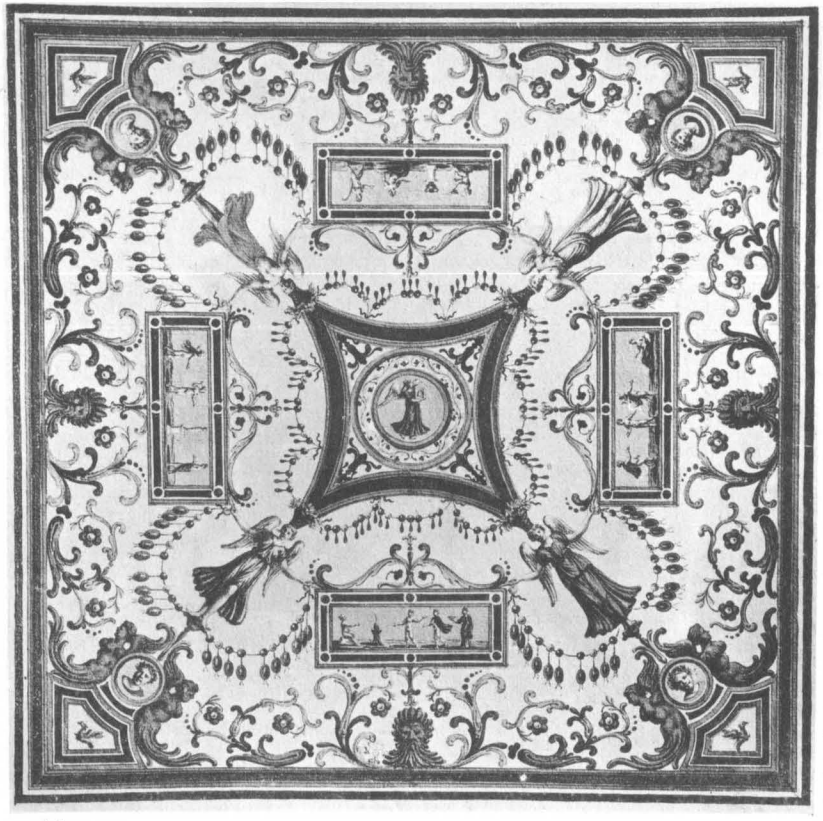
TOPHAM DRAWINGS (ETON COLLEGE)

III. 1



III. 2

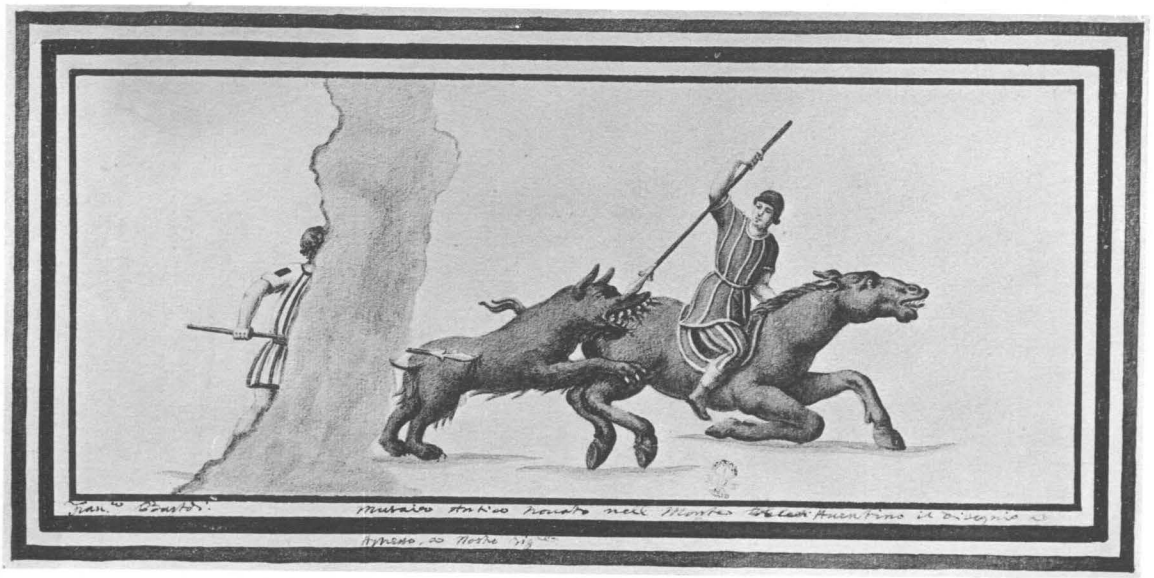
TOPHAM DRAWINGS (ETON COLLEGE)



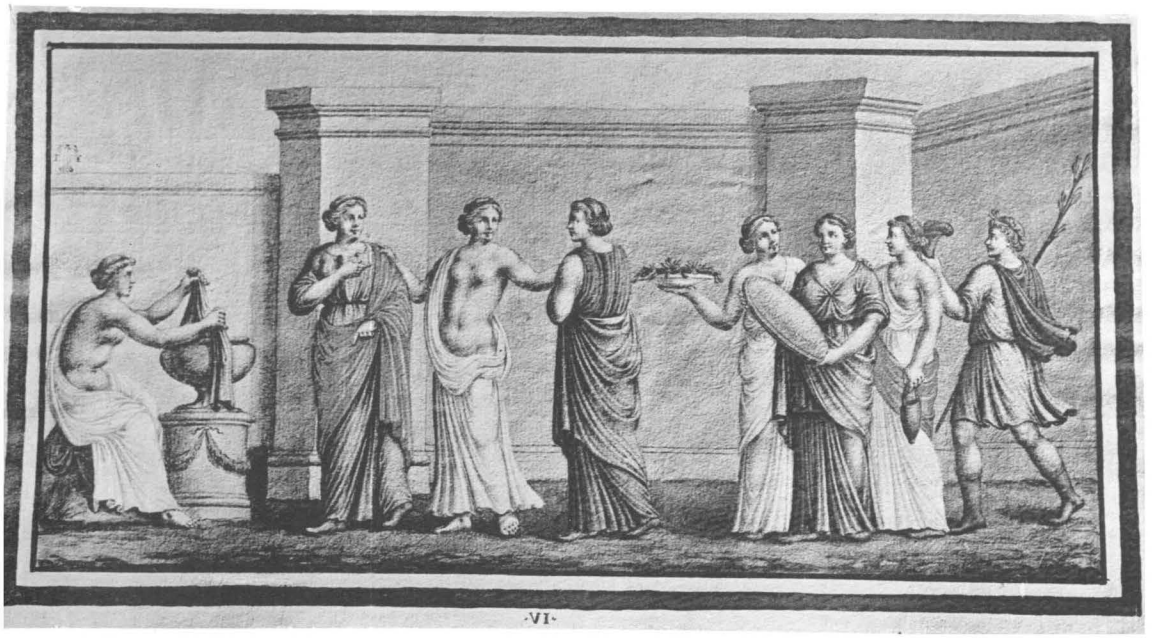
III. 15

IV. 3

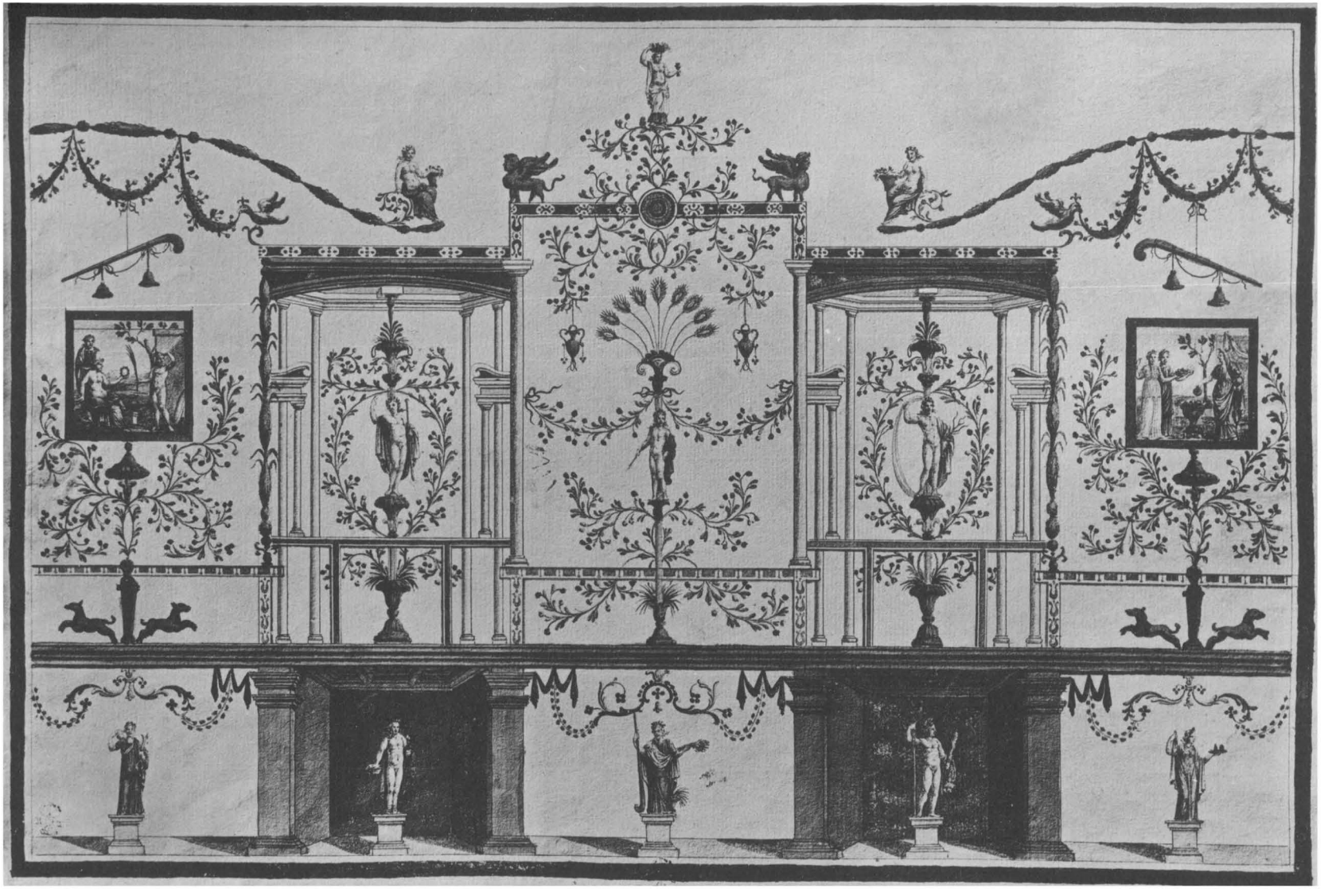
TOPHAM DRAWINGS (ETON COLLEGE)



IV. 37

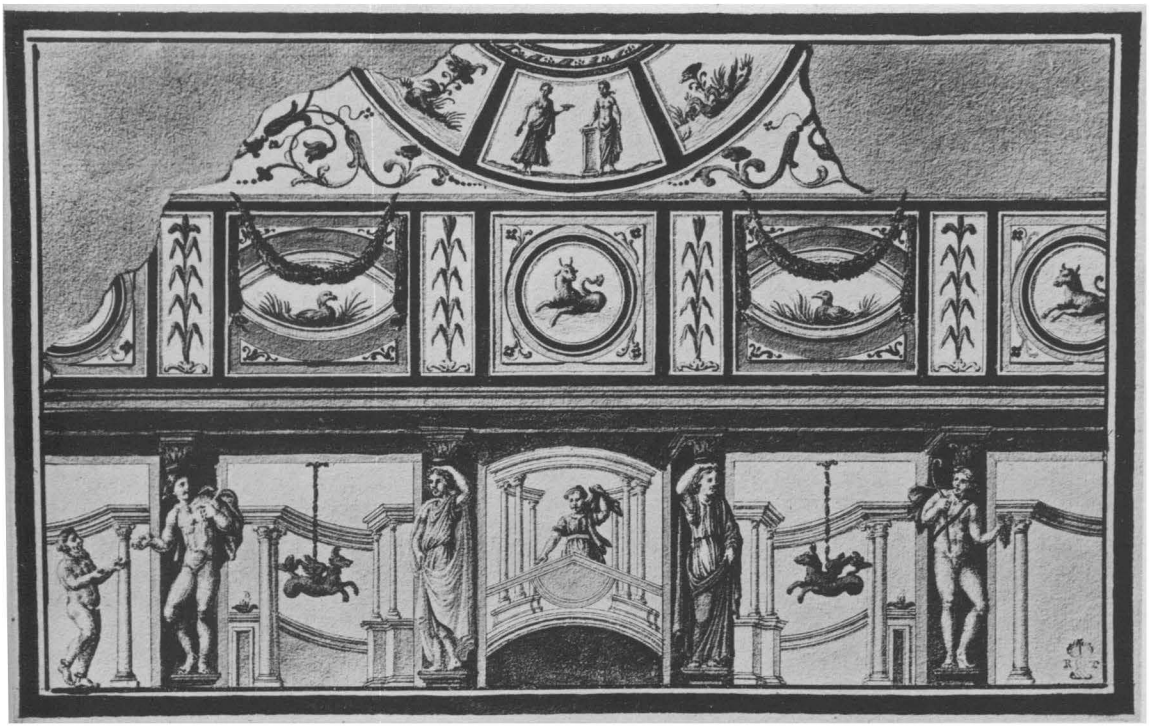


V. 47

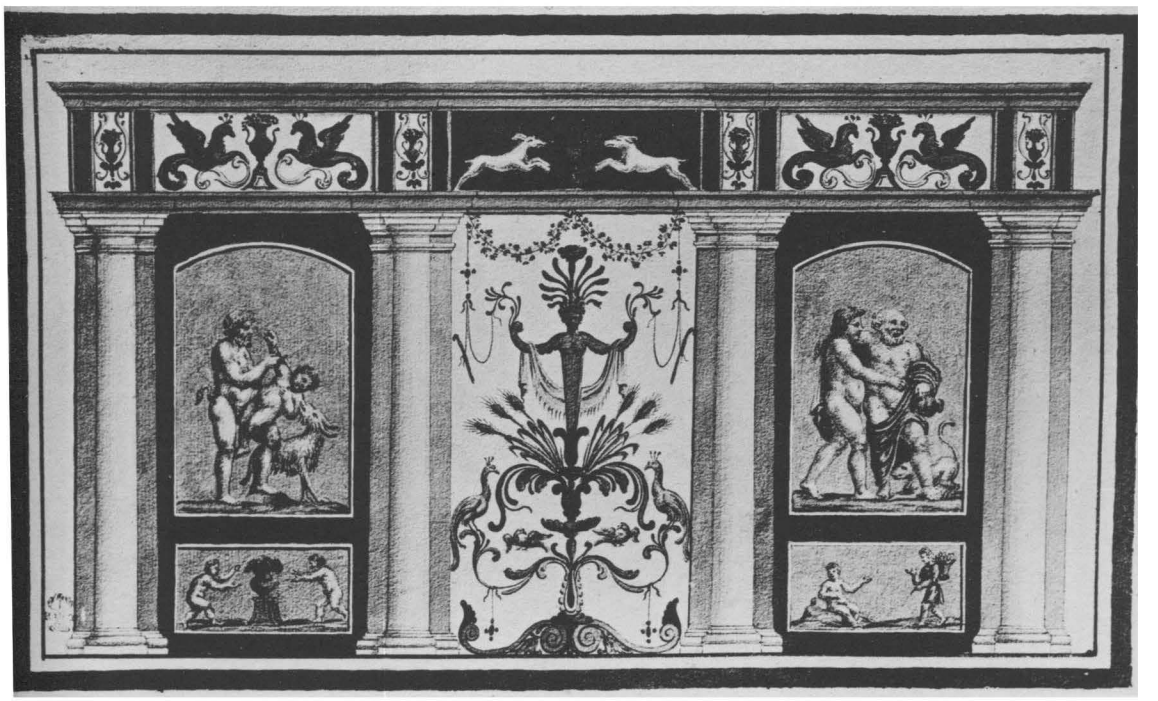


TOPHAM DRAWINGS (ETON COLLEGE)

P.B.S.R. VII. PL. XVIII.



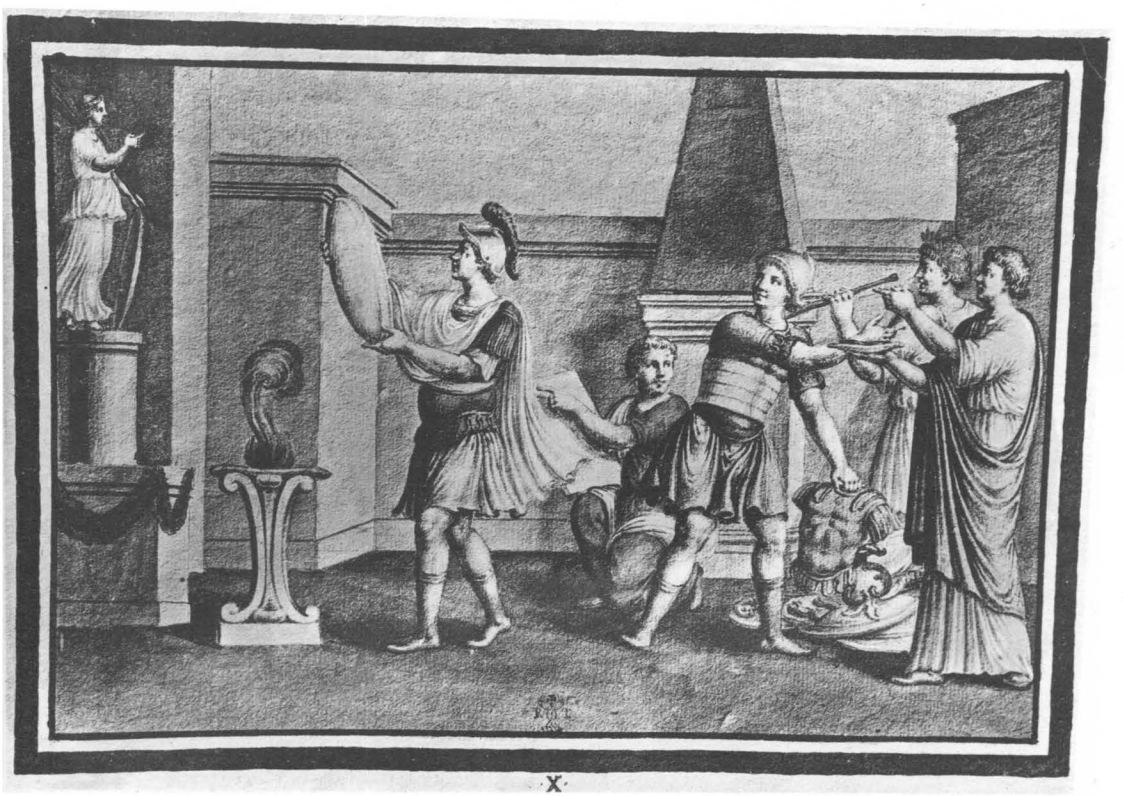
IV. 86



IV. 95

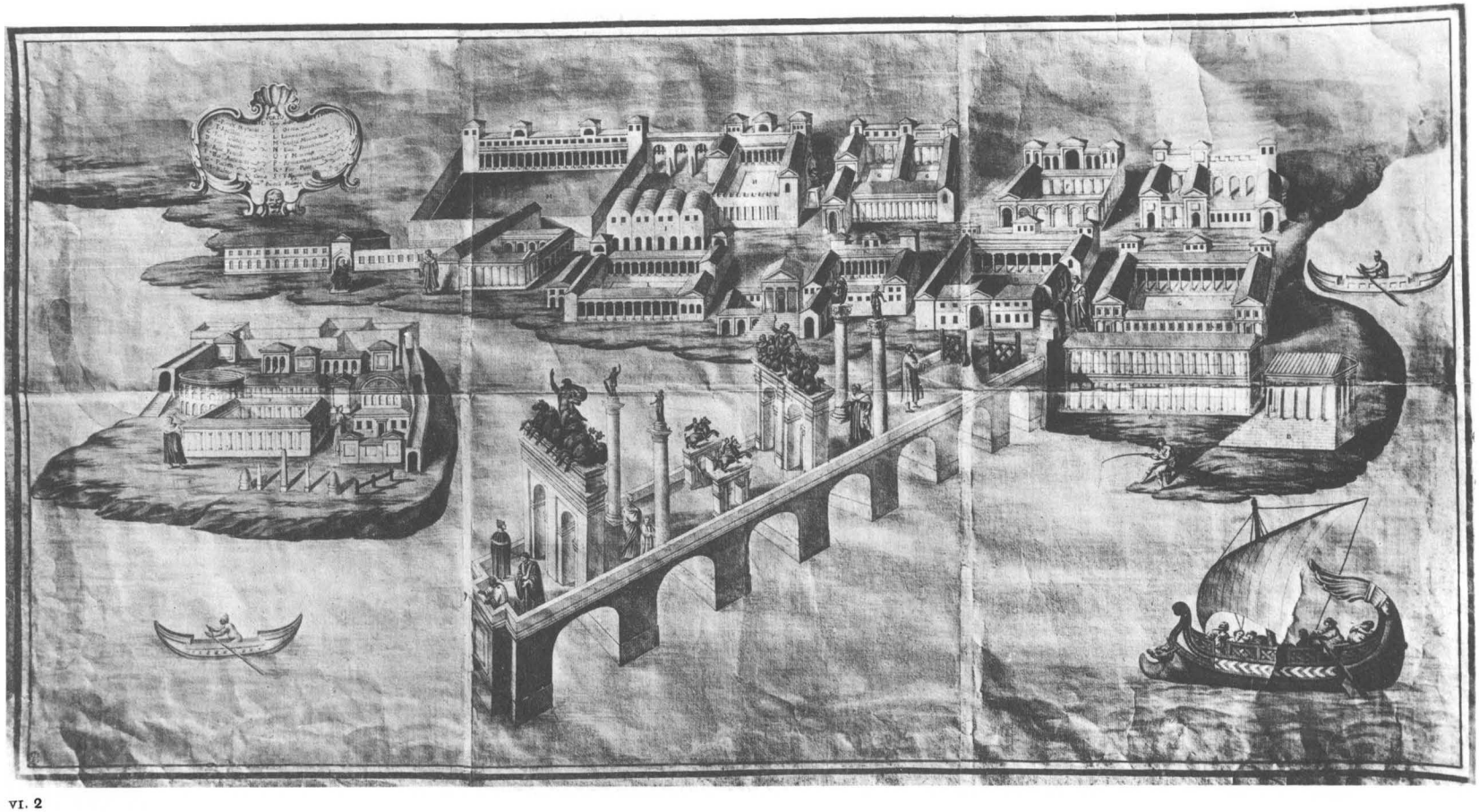
·VIII·

v. 48



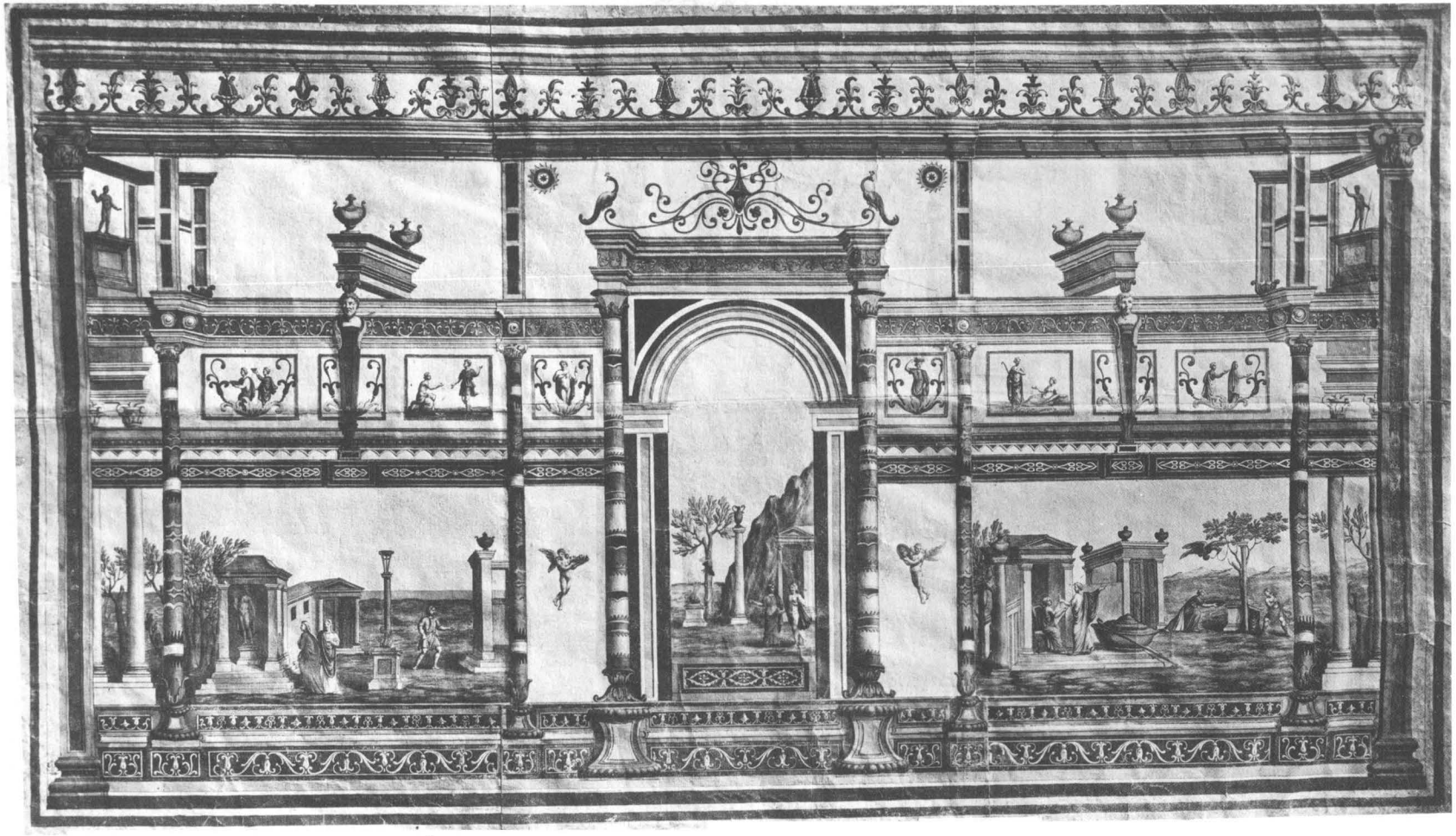
·X·

v. 50



VI. 2

TOPHAM DRAWINGS (ETON COLLEGE)



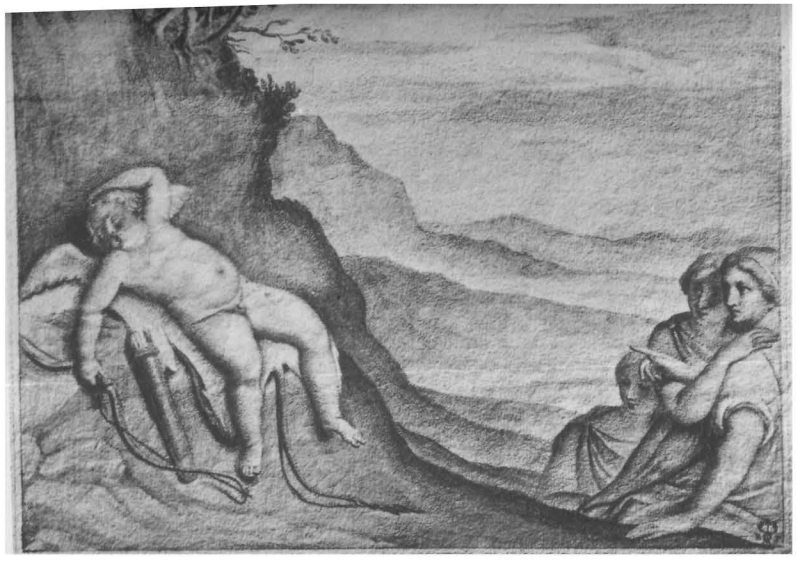
VI. 3

TOPHAM DRAWINGS (ETON COLLEGE)

VII. 6

VII. 7

TOPHAM DRAWINGS (ETON COLLEGE)



VII. 10

VII. 11

VI. 5

RICHARD CLAY AND SONS, LIMITED,
BREAD STREET HILL, E.C., AND
BUNGAY, SUFFOLK